

CHOWKHAMBA SANSKRIT STUDIES

VOL. CII

KĀLIDĀSA APOCRYPHA

By

SURES CHANDRA BANERJI



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By

Sures Chandra Banerji

*Author of 'Dharmasūtras—a study etc.', 'Cultural Heritage of Kashmir', 'Sadukti-karṇāmṛta' [ed.],
'Kālidāsa-kośa', 'Kṛṣṇaparāśara' [ed. and trs.],
'Vikramāṅkadeva-carita' [trs.], 'A Brief History of Tantra Literature', 'A Companion to Sanskrit Literature', etc.*



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To
My daughters, Chandā and Śarmā,
who lisped in Sanskrit and
enlivened my work
with their loving
prattle.



PREFACE

Besides the dramas and poetical works, definitely known to have been written by Kālidāsa, the master-poet of India, quite a number of works—poetical, astronomical, astrological, medical, lexical and Tāntric—are traditionally attributed to him. Even a Smṛti work and works on prosody are associated with his name. No systematic and serious attempt has as yet been made to study the Kālidāsa Apocrypha, and to examine the question of the authorship of these works. We propose, in this work, to study the problem as exhaustively as available materials permit.

Of the various apocryphal works, some are definitely spurious, while no verdict as to authorship can be passed regarding the others. Of the works that could not be from the pen of the master-poet, we have given a brief résumé of contents, and stated the reasons against his authorship. So far as the other works are concerned, about whose authorship no positive conclusions are possible in the present state of our knowledge, we have given an account of the contents followed by the respective texts with *variae lectiones*, wherever possible. Of the poetical works, belonging to the latter category, we have given also an English rendering. No English translation, however, of the doubtful non-poetical works has been given.

We have also culled the stanzas, attributed to Kālidāsa in some later works, particularly in the well-known anthologies and rhetorical works, but not occurring in the undisputed works of his. These stanzas have been translated into English.

Incidentally, we have discussed the arguments for and against Kālidāsa's authorship of cantos ix to xvii of the *Kumārasambhava* and of the allegedly spurious verses of the *Meghadūta*.

The stanzas of the doubtful poetical works of Kālidāsa, as well as the stray verses attributed to him, have been indexed; the *Pratīka* of each foot of the verses has been given. For the facility of reference, a consolidated index of all these *Pratīkas* has also been added.

Before taking up the study of the apocryphal works of Kālidāsa, we have mentioned the later authors, along with their respective works, who assumed the name of Kālidāsa. Sincere thanks of the author are due to the Librarian of the Adyar Library and Research Centre, Adyar, Madras, and the Curator, Govt. Oriental Manuscripts Library, Triplicane, Madras, for promptly supplying all useful information and copies of some manuscripts. He has great pleasure in recording the fact that the University of Pennsylvania, Philadelphia, sent him a photostat copy, free of cost, of a manuscript of an apocryphal work of Kālidāsa.

The author of this work, produced through several years of labour, will feel grateful if his attention is drawn to such apocryphal works of Kālidāsa as may have escaped his notice. It is hoped that this humble work will add to the existing literature on Kālidāsa no problem about whose life and literature should remain unsolved.

S. C. Banerji

77 A, Golf Club Rd.,
Calcutta-33
New Year's Day, 1396 B. S.

CONTENTS

Preface	iii
Abbreviations	vii
Introduction	viii

PART I

Poetical Works	1
Introductory remarks	3
Texts	
<i>Bhramarāṣṭaka</i>	49
<i>Cātakāṣṭaka</i>	51
<i>Gaṅgāṣṭaka</i>	53
<i>Mahāpadya</i>	55
<i>Maṅgalāṣṭaka</i>	57
<i>Additional Verses</i>	61
<i>Navagraha-stotra</i>	65
<i>Navaratna-mālā</i>	68
<i>Puṣpabāṇa-vilāsa</i>	69
<i>Rtu-saṃhāra</i>	75
<i>Śṛṅgāra-rasāṣṭaka</i>	109
<i>Śṛṅgāra-tilaka</i>	111
<i>Additional Verses of the Śṛṅgāratilaka</i>	117
<i>Kumāra-sambhava</i>	121
Doubtful verses of the <i>Meghadūta</i>	

PART II

Stray verses	
Introductory remarks	125
Verses attributed to Kālidāsa	129

PART III

Translation of the minor poetical works and stray verses attributed to Kālidāsa	145
--	-----

PART IV

Miscellaneous Works	
Introductory remarks	199
A. Works probably composed by persons other than the famous poet, Kālidāsa	201

<i>Canḍikādaṇḍaka-stotra</i>	201
<i>Cidgagana-candrikā</i>	201
<i>Dvātriṃśat-puttalikā</i>	204
<i>Jātaka-candrikā</i>	204
<i>Jyotiroidābharāṇa</i>	205
<i>Kālidāsagadya</i>	207
<i>Prahasana-nāṭaka</i>	208
<i>Śrutabodha</i>	208
<i>Śuddhi-candrikā</i>	209
<i>Śyāmalā-daṇḍaka</i>	211
<i>Uttara-kālāmṛta</i>	213
<i>Vaidya-manoramā</i>	213
<i>Vṛtta-ratnāvalī</i>	213
B. Works of which Kālidāsa's authorship is not disproved	215
<i>Nānārtha-śabda-ratna-</i>	217

Indices

<i>Bhramarāṣṭaka</i>	259
<i>Cātakāṣṭaka</i>	259
<i>Gaṅgāṣṭaka</i>	260
<i>Mahāpadya</i>	261
<i>Maṅgalāṣṭaka</i>	261
<i>Navagraha-stotra</i>	262
<i>Navaratna-mālā</i>	263
<i>Puṣpabāṇā-vilāsa</i>	263
<i>Rtu-saṃhāra</i>	265
<i>Śṛṅgāra-rasāṣṭaka</i>	274
<i>Śṛṅgāra-tilaka</i>	275
<i>Meghadūta</i>	276
<i>Stray verses</i>	278

A Consolidated Index to the stray verses and verses of the minor poetical works attributed to Kālidāsa.	282
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Appendix
Bibliography
General Index
Errata

ABBREVIATIONS

ABORI—Annals of Bhandarkar Oriental Research Institute, Poona.

(1)

BORI—Bhandarkar Oriental Research Institute, Poona.

GOS—Gaekwad's Oriental Series, Baroda.

HOS—Harvard Oriental Series.

(2)

IHQ—Indian Historical Quarterly, Calcutta.

(3)

JBRAS—Journal of Bombay Branch of Royal Asiatic Society.

JRAS—Journal of Royal Asiatic Society of Great Britain and Ireland.

(4)

NSP—Nirṇayasāgara Press, Bombay.

NGGW—Nachrichten von der Kgl. : Gesellschaft der Wissenschaften Gottingen, Philolog-histor. Klasse.

(5)

TSS—Trivandrum Sanskrit Series.

ZDMG—Zeitschrift der Deutschen Morgenländischen Gesellschaft.

Adyar—Without reference to parts, or pages, refers to manuscripts in Adyar Library, Madras, after publication of Part II of the Catalogue and included in Alphabetical Index of Skt. MSS.

(1) **A. S.**—Asiatic Society, Calcutta.

(2) **H.**—Hultzsch's Reports on Skt. MSS.

(3) **I. O.**—India Office.

(4) **Madras-Govt. Oriental Mss. Library**, Madras.

(5) **Report**—Kielhorn's Report on search for Skt. MSS. in Bombay (1880-81)

INTRODUCTION

Kālidāsa is universally recognised as the greatest poet of ancient India. Paradoxical as it may seem, we know the least about the greatest of our poets. In fact, of his life we know nothing beyond some anecdotes which are traditionally current among the scholars. The Indians' indifference to chronology is manifest in the fact that they have not cared to determine, even approximately, the date of Kālidāsa. The modesty of the poet, in consonance with the spirit of the Indians, presumably prevented him from giving an account of himself. Whatever the date of Kālidāsa and his personal history may be, there is no doubt about the pattern of his scholarship and poetic skill. His ingenuity in the use of similes, the raciness of his style, the spontaneity of his verses, the depiction of the intimate relation between nature and human mind, his fondness for soft words—these are almost proverbial and patent. To the connoisseur the writings of Kālidāsa have a peculiar appeal. From a mass of writings of various poets he can pick out those of Kālidāsa without much difficulty.

This master-poet is well-known as the author of the three dramas entitled *Mālavikāgnimitra*, *Abhijñāna-śakuntala* and *Vikramorvaśīya*. His two *Mahākāvyas* are the *Raghuvamśa* and the *Kumārasambhava* and the *Meghadūta* is his renowned lyric. Excepting a part of the *Kumārasambhava*, and some stanzas of the *Meghadūta* no doubt has been expressed about the authorship of these works. There is, however, quite a number of other works which are ascribed to Kālidāsa. With regard to their authorship, two tendencies are generally noticeable. There are some who would complacently take as genuine whatever has come down in Kālidāsa's name. Others would categorically brand as spurious all the works associated with the name of Kālidāsa, excepting the dramas and poetical works definitely known to have been written by him. Both these assumptions are obviously of an *a priori* nature. The mere facts of the inferior style and pedestrian character of some of the works, attributed to Kālidāsa, do not preclude the possibility of their having been com-

posed by the great poet. The city of Rome was not built in a day. There cannot be dawn without prior twilight. So also, Kālidāsa could not have sprung into prominence without a preparatory stage, however much uncritical traditions may try to attribute his extraordinary ability to a supernatural agency.

The following¹ is an alphabetical list of the various works, other than the well-known works of the master-poet, ascribed to Kālidāsa, leaving aside the works of those authors who are definitely known to be later, and to have assumed the name Kālidāsa, Abhinava Kālidāsa, etc.

Abhinava-bhāratacampū	Gaṅgāṣṭaka
Akṣaramālikā-stava	Ghaṭakarpara-kāvya
Ambā-stava	Ghaṭastava (Same as Mātrkā-
Bhagavatpāda-saptati	mālā-stava)
Bhāgavata-campū	Jātaka-candrikā
Bhramarāṣṭaka	Jvālāmukhī-stotra
Buddhivinoda-kāvya	Jyotirvidābharaṇa
(Same as Vidvadvinoda-	Kālidāsa-gadya
Kāvya or Rākṣasa-Kāvya)	Kālidāsa-nighaṇṭu
Caṇḍikādaṇḍaka-stotra	Kālidāsa-prahasana (or,
Candrāloka	Lambodara-prahasana)
Carcā-stava	Kālī-stotra
Cātakāṣṭaka	Kalividāmbana
Chandovarnana	Kalyāṇa-stava
Cidgagana-candrikā	Karṇāṭa-varṇana
Devīnavaratna-mālikā	Karpūra-stotra
Devyārātri	Kaṭapāyā
Devyāṣṭaka	Kavi-Kaṇṭhapāśa
(Same as Devīnavaratna-	Kavirahasya
mālikā)	Kāvya prakāśārtha-nirṇaya
Dhārākalpa	Kramastotra-pañcikā
Durghaṭa-kāvya	Kunteśvara-dautya
Duṣkaramālā	Laghu-stava (or, -stuti)
Dvātriṃśat-puttalikā	Lakṣmī-stava
Ekākṣara-nāmamālā	Lambodara-prahasana (Same

1. Our chief sources of information are the Catalogues of MSS. in the well-known collections in India and abroad. Of particular help were the *New Catalogus Catalogorum* (Madras University) and Aufrecht's *Catalogus Catalogorum*.

as Kālidāsa-prahasana)	Samkṣepa-samkaravijaya
Madanābhyudaya	Sāṅkhyā-kārikā
Mahāpadya	Śāntisāra
Makaranda-stava	Śāradā-stotra
Maṅgalāṣṭaka	Sarasvatī-stotra
(or, Varamaṅgalāṣṭaka)	Śatru-parājaya
Mathurā-kāvya	Setubandha
Māṭṛkāmālā-stava	(Same as Rāmasetu)
(Same as Ghṛta-stava)	Siddhāntasāra
Mīnanayanāṣṭka	Śṛṅgārakośa-bhāṇa (Same as
Nalodaya	Śṛṅgāraśekhara-bhāṇa)
Nānārtha-śabdaratna	Śṛṅgāra-rasāṣṭaka
Nañjarāja-yaśobhūṣaṇa	Śṛṅgārasāra
Nāradasiddhānta-vyākhyā	Śṛṅgāraśekhara-bhāṇa (Same
Navagraha-stotra	as Śṛṅgārakośa-bhāṇa)
Navaratna.mālā	Śṛṅgāra-tilaka
Prahasana-nāṭaka (Same as	Śrutabodha
Lambodara-prahasana or,	Śuddhicandrikā
Kālidāsa-prahasana)	Svaraśāstrasāra
Puṣpabāṇa-vilāsa	Śyāmalādaṇḍaka
Rahasyabodha	Uttarakālāmṛta
Rākṣasa-kāvya (Same as	Vadhūvinoda
Buddhivinoda-kāvya)	Vaidyamanoramā
Rāmasetu	Varamaṅgalāṣṭaka
(Same as Setubandha)	(Same as Maṅgalāṣṭaka)
Rāmāyaṇa-vyākhyā	Vidvadvinoda-kāvya
Rasasāra-saṅcaya	(Same as Rākṣasa-kāvya)
Rathāṅga-dūta	Vṛndāvana-kāvya
Ratnakōśa	Vṛttaratnāvalī
Rtusamhāra	Yakṣollāsa
Śabdarūpāvalī	
Sakala-jananī-stava	

Before taking up a study of these works, we propose to discuss how many Kālidāsas are known in Sanskrit literature. The following verse is attributed to Rājaśekhara in Jahlana's *Sakti-muktāvalī* (IV. 60) :—

eko'pi jīyate hanta Kālidāso na kenacit /
Śṛṅgāre lalitodgāre Kālidāsa-trayaḥ kimu //

This verse clearly hints at three poets of the name of Kālidāsa; all of them are stated to have been adepts in erotic composition,

Abhinanda says in the *Rāmacarita*¹ :—

hāleno-ttama-pūjayā kavī-vṛṣaḥ śrī-pālito lālitaḥ |
khyātiṃ kāmapi Kālidāsa-kavayo nītāḥ śakārātinaḥ ||

In this verse, *Kālidāsa-kavayaḥ* appears to refer to several poets of the name of Kālidāsa. But, the plural number is, perhaps, merely honorific in view of the fact that only one king, viz. *Śakārāti* i.e. the enemy of Śakas or Vikramāditya is mentioned as the patron; it does not seem to be probable that one and the same king patronised more poets than one bearing the same name.

Kālidāsa appears to have been another name of Mātrgupta. He was a poet in the court of king Harṣa Vikramāditya of Ujjayinī, who lived in the sixth century B. C. According to a tradition, this poet was responsible for the Prākṛit poem *Setubandha*. King Rāmadāsa of Jayapura, who lived at the time of Akbar, says in his commentary on this poem :—

dhīrāṇaṃ kāvya-carcā-caturima-vidhaye vikramāditya-vācā |
yaṃ cakṛe Kālidāsaḥ kavī-kumuda-vidhuḥ Setunāma prabandham ||

This verse attributes the *Setubandha* to Kālidāsa who is associated with Vikramāditya; but from the verse itself we do not know which Vikramāditya is meant here. This Kālidāsa is also believed to have composed the three dramas associated with the name of the great poet.

In the *Jyotiṛvidābharaṇa* (XXII. 20) the author says :—

Kāvya-trayaṃ sumatikṛd raghuvaṃśa-pūrvam
jātaṃ tato na nu kiyac-chrutikarmavādaḥ |
jyotiṛvidābharaṇa-kāla-vidhāna-śāstram
Śrī-kālidāsa-kavitā hi tato babhūva ||

The *Jyotiṛvidābharaṇa* bears the date 3068 *Kali* which corresponds to 34 B. C. A tradition makes out that this Kālidāsa was Medhārudra of the court of king Vikramārka of Malwa, the founder of the Mālava era in 57 B. C. Besides the above work, he is credited with the authorship of the three *Kāvyas* *Raghuvaṃśa*, *Kumārasambhava* and *Meghadūta*.

1. Canto XXXIII—opening verse.

According to a tradition, current among some scholars, one Kālidāsa alias Koṭijit, a disciple of Mūka Śaṃkāra of Kāmakoti Peetam (1397-1430 A. D.), wrote the *Rtusamhāra* and the *Śrutabodha* besides the *Śṛṅgāra-tilaka*, *Śyāmalādaṇḍaka*, *Navaratna-mālā* and many other minor poems.

According to another tradition, there were three Kālidāsas, the first having flourished under Vikramāditya, the second under Bhoja and the third during the reign of Emperor Akbar.

The following writers, bearing the name of Kālidāsa, are also known from various sources :—

Abhinava Kālidāsa, Akbarīya Kālidāsa, Kālidāsanandin, Kālidāsa Vidyāvinoda, Kaliyuga-Kālidāsa, Navīna-Kālidāsa, Parimāla Kālidāsa (alias Padmagupta), Śambhu-Kālidāsa, Vaidya-Kālidāsa, Yamaka-Kavi Kālidāsa, Kālidāsa Cakravartin, Kālidāsa Sārvabhauma Bhaṭṭacārya, Kālidāsa-gaṇaka, Kālidāsa Miśra, Kālidāsa Cayanin, Kālidāsa Kerali, Kālidāsa Trivedin.

We shall set forth here such information as is available about the various authors called Kālidāsa.

Several poets appear to have assumed the glorious title Abhinava Kālidāsa. One such poet was Umāmaheśvara of Vellāla family probably of the Andhra region, pupil of Akkaya-sūri or Akṣayasūri, son of Veṅkaṭarāya of Mokṣaguṇḍa family. The poet was the *guru* of Kavikuṇjara, author of the *Sabhāraṇjana-śataka*.

An Abhinava Kālidāsa, of Kāśyapa-gotra of Kāñcī, was father of Śrīkaṇṭha; he mentions an elder brother styled Sāhitya-bhūṣaṇa. The author appears to have been styled also as Kaliyuga Kālidāsa.

This title was borne by Kṛṣṇamūrti of Vāśiṣṭha-gotra, son of Sarva Śāstrin.

Abhinava Kālidāsa or Nava-(Navīna-) Kālidāsa was the title of Narasiṃha or Nṛsiṃha Kavi, son of Śivarāma-sudhī-maṇi and disciple of an ascetic, Yogānanda.

This was the title also of Nārāyaṇasvāmin, brother of Rāmayajvan.

One Mādhava was called Abhinava-(or, nava-) Kālidāsa.

One Gopālaśāstrin of the court of Yuvarāja, king of Udayārpalayam, was called Abhinava Kālidāsa.

To an Akbarīya Kālidāsa' is attributed a verse in Sundaradeva's anthology called *Sūkti-sundara*, compiled about the beginning of the 17th century. This poet, quoted also in the *Subhāṣita-hārāvalī* of Hari as well as in the anthologies called *Padyavēṇī*, *Rasika-jivana* and *Padyāmṛta-taraṅgiṇī*, appears to have been a contemporary of Akbar, and to have written a number of *Samasyās*. He seems to have enjoyed the patronage both of Akbar and Rāmacandra, the Vaghela ruler of Rewah. On the latter he composed a panegyric. While some think that the real name of the poet was Gaṅgādhara, the colophon to a MS.² states it as Govinda Bhaṭṭa.

Verses of one Kālidāsanandin are quoted in Śrīdharadāsa's *Sadukti-karṇāmṛta*. He appears to have been a poet of Bengal in the 12th-13th century.

One Kālidāsa Vidyāvinoda was born in Koṭālipādā (Faridpur, Bangladesh) in very recent times; he died in 1937.

Parimala Kālidāsa, alias Padmagupta, was a contemporary of king Muṇja of Dhārā (10th-11th century).

Surnamed Dhīra, Kālidāsa Cakravartin appears to have been son of Satyabhāmā and Dhīra Rāmagovinda of the family of Kāmadeva Vācaspati, son of Hari.

Kālidāsa Gaṇaka was son of Bhānubhaṭṭa of Kāśyapagotra, and resident on the bank of the Yamunā.

One Kālidāsa Cayanin appears to have flourished earlier than the middle of the fifteenth century. He is quoted in the *Gadādhara-paddhati* (Bibliotheca Indica ed.).

A Kālidāsa (1682 A. D.) figures among the sixty-three writers of Shah Jahan's reign.³

1. On this poet, see H. D. Sharma in *Calcutta Oriental Journal*, III, pt 5 and K. Ayyangar *Comm Vol.* ; V. Raghavan in *IHQ*, XVII, 1941. Also see J. B. Chaudhuri, *Padyāmṛta-taraṅgiṇī*, Intro., p. p. xliii; *Muslim Patronage to Sanskrit Learning*, p. p. 33-49, For a collection of verses attributed to this poet, see J. B. Chaudhuri in *Indian Culture*, p. p. 47-58

2. See *Des. Cat. of Skt. MSS.* (Asiatic Society, Calcutta), IV, No. 3109.

3. See *Bib. of Mughal India*, App. III, p. p. 154-65; *Jour. of Śrī Venk. Oriental Inst.*, I, iv. p. 14, f. n. :

To a Kālidāsaśra some works are ascribed. One poet of this name, who was grandfather of Muralīdhara, appears to have contributed to the *Kavīndra-candrodaya*.

One Kālidāsa was father of Yogānanda. A Kālidāsa is known as father of Tārānātha. Another Kālidāsa was father of Devadāsa, Śaṅkara and Hṛdayābharaṇa; the last-mentioned person was author of a commentary, called *Tīlakottama*, on the *Gītāgovinda*.

One Kālidāsa Trivedin is also known to have composed a work.

Kālidāsa Keralī seems to have belonged to Kerala.

We give below an alphabetical list of the various works ascribed to different authors bearing the name of Kālidāsa, with the respective names of authors. In doing so, we shall set forth such information about the works as is available.

Work	Author	Remarks
Abhinava-bhārata-campū	Abhinava-kālidāsa	
Advaita-kāmadhenu	Abhinava-kālidāsa (Umāmaheśvara)	
Bhāgavata-campū	Abhinava-kālidāsa (Gopālaśāstrin)	
Bhāgavata-campū	Abhinava-kālidāsa (Umāmaheśvara)	Printed. On this there is a commentary by the author's teacher, Akkayasūri.
Bhagavatpāda-saptati	Abhinava-kālidāsa	
Bhāvabodhinī	Kālidāsaśra	Comm. on the <i>Ajñāna-bodhinī</i> of Śaṅkarācārya.
Candrakalā-parīṇaya-nāṭaka	Abhinava- (or, Nava, Navīna-) kālidāsa (Narasiṃha)	A drama of the <i>bhāṇa</i> type, called <i>Candrakalā</i> , is ascribed to Nārāyaṇa-svāmin who was also styled as Abhi-

nava-kālidāsa one was brother of Rāmayajvan. The drama is stated to have been staged at Śrīraṅgaṭṭana.

Dhātuprabodha	Kālidāsa Cakravartin	A grammatical work.
Jayamaṅgala-gāthā	Kālidāsanandin	Composed in 1205 A.D., it is a source-book of the <i>Vallāla-carita</i> of Ānanda Bhaṭṭa (Vide <i>Jour. of Asiatic Soc. of Bengal, Proceedings</i> , 1901, p. 75.)
Kalividambana	Abhinava-kālidāsa	Printed.
Kandarpadarpaṇa-bhāṇa	Kaliyuga Kālidāsa	Composed to be enacted at the time of Vasantotsava of Ekāmranātha of Kāñcī.
Krīḍāvalī	Kālidāsa (Father of Yogānanda)	A Khaṇḍa-kāvya.
Kuṇḍaprabandha	Kālidāsa (Balabhadra-sūta)	
Madanābhyudaya	Abhinava-kālidāsa (Kṛṣṇamūrti)	A drama.
Nañjarāja-yaśo-bhūṣana	Abhinava-kālidāsa (Narasiṃha)	Printed. A work on poetics. In it, the author glorifies his patron, Nañjarāja, who was Revenue Minister of Chikka Kṛṣṇarāja of Mysore (1739-59 A. D.), and died in 1773 A. D.

Navasāhasāṅka- carita	Parimala-kālidāsa	Historical poem. The poet was a con- temporary of king Muñja of Dhārā (10th-11th cen- tury), Printed.
Nirguṇabrahmamī- māṃsā-tattvacan- drikā (Same as Tattva-candrikā, q. v.)		
Pāṇinīyavāda- nakṣatramālā	Abhīnava Kālidāsa (Umāmaheśvara)	
Praśnottaramālā	Kālidāsamiśra	
Rāmacandra- yaśaḥ-prabandha	Ākbarīya Kālidāsa	A panegyric on Rāmacandra, the Vaghela ruler of Rewah.
Rāmacandra-kāvya	Śambhu Kālidāsa	
Śabdārtharatna	Kālidāsa (Father of Tārānātha)	A grammatical work.
Samkṣepa- śaṃkaravijaya	Abhīnava kālidāsa (Mādhava)	Printed in GOS.
Śatruparājaya	Kālidāsa Gaṇaka	A work on Jyotiṣa.
Siddhāntasāra (Same as Vedānta-siddhā- ntasāra, q. v.)		
Śivarāja-caritra	Kālidāsa Vidyā- vinoda	<i>Samskṛta-sāhitya-pa- riṣad-patrikā</i> , Calcu- tta, X.
Śivārcana- kusumāñjali	Kālidāsamiśra	
Śṛṅgārakośa	Abhinava-kālidāsa (Father of Śrīkaṇṭha)	A drama of the bhāṇa type.
Śṛṅgāraśekhara- bhāṇa (Same as Śṛṅgārakośa)		

Śuddhicandrikā	Kālidāsa Cāyanin	A metrical Smṛti work containing 26 verses.
Svaraśāstra, Tattva-candrikā	Kālidāsa Gaṇaka Abhinava-kālidāsa (Umāmaheśvara)	A <i>vāda-grantha</i> criticising Rāmānuja and Śrikanṭha.
Tattvacintāmaṇi- dīdhiti-vyākhyā	Abhinava-kālidāsa (Nārāyaṇasvāmin)	Cited in the author's work <i>Candra-kala</i> .
Tripurasundarī- stutikāvya	Kālidāsa Cakravartin (Sometimes stated as son of Rāmagovinda)	A work in imitation of the <i>Gitagovinda</i> .
Vadhūvinoda	Kālidāsa Trivedin	MS. No. 5719 in Poleman's <i>Census of Indic MSS</i> .
Vaidya-manoramā	Vaidya Kālidāsa	The author's name is given in the chapter-colophons. A work on Āyurveda.
Vedānta-siddhānta- sāra	Abhinava-kālidāsa (Umāmaheśvara)	It is cited by the author's pupil, Kavi-kuñjara, in the latter's poem <i>Sabhāra-ñjana</i> . On this work, see R. Sharma Shastri in <i>Quarterly Jour. of Mythic Society</i> , XI, p. 77.
Vikrama-rāghava Virodhavarūthinī	Nūtana Kālidāsa Abhinava-kālidāsa (Umāmaheśvara)	A poem. A critique of Rāmānuja's <i>Śrībhāṣya</i> .
Virudāvalī Yakṣollāsa	Akbarīya Kālidāsa Abhinava-kālidāsa (Kṛṣṇamūrti)	A poetical work known to have been composed in the beginning of the 17th. century.

Besides the above, a commentary on the *Vākyavṛtti* is ascribed to Kālidāsa-miśra. Sixty-four stanzas on astrological divination are attributed to Kālidāsa Keralī. An anonymous *Stotra*, called *Kālidāsa-pañcāśat*, and a *Kālidāsa-candrikā* are found in some catalogues.

From the above we find that a number of persons of very late dates assumed the name Kālidāsa. Their works may be safely left out of consideration. We are here concerned with the works associated with the name of Kālidāsa, but whose authors are not definitely known. These works fall into three classes, viz.

- A. Works which may have been written by the master-poet of India.
- B. Works written by persons bearing the name of Kālidāsa, but different from the renowned poet of this name.
- C. Works attributed to Kālidāsa, but whose real authors are unknown and which are not likely to be from the pen of the master-poet.

In accordance with the nature of the contents of these apocryphal compositions, they can be divided into three classes, viz. poetical works, stray verses and miscellaneous works. Corresponding to these divisions, the writings have been dealt with in three parts.

Among other works, attributed to Kālidāsa, mention may be made of the *Kāvya-nāṭakā-lamkāra*¹ and *Śṛṅgāra-sāra*². But, we do not know anything about their forms and contents. So, we cannot include them in any of the above categories into which the apocryphal works have been divided. The title of the former work appears to suggest that it is a work on rhetoric.

1. *A Cat. of Skt. MSS. in Private Libraries of Gujarāt, Kāthiavāḍ, Kācch, Sind and Khāndes* (Böhler), III. p. 46.

2. Oppert's *List of Skt. MSS. in Private Libraries of Southern India*, II. 6614.

KĀLIDĀSA APOCRYPHA

PART I

POETICAL WORKS

INTRODUCTORY REMARKS

The poetical works, attributed to Kālidāsa, are as follows :—
Akṣaramālikā-stava, Ambā-stava, Bhramarāṣṭaka, Buddhivinoda-kāvya (also called Rākṣasa-kāvya or Vidvadvinoda-kāvya), Carcā-stava, Cātakāṣṭaka, Devīnavaratna-mālikā (or, Devyāṣṭaka), Devyārātri, Durghaṭa-kāvya, Duṣkaramālā, Gaṅgāṣṭaka, Ghaṭakarpara-kāvya, Hanūmat-praśasti-kāvya, Jvālāmukhī-stotra, Kālī-stotra, Kalyāṇa-stava, Karṇāṭa-varṇana, Karpūra-stotra, Kavi-kaṇṭhapāśa, Krama-stotra-pañcikā, Kunteśvara-dautya, Laghu-stava (or, -stuti), Lakṣmī-stava, Mahā-padya, Makaranda-stava, Maṅgalāṣṭaka, Mathurā-kāvya, Mātrkā (puṣpa)-mālā-stava, Mīnanayanāṣṭaka, Nalodaya, Navagraha-stotra, Navaratna-mālā (or, Devīnavaratna-mālā, Puṣpabāṇa-vilāsa, Rākṣasa-kāvya (also called Buddhivinoda-kāvya, etc.), Rathāṅga-dūta, Ṛtusamhāra, Sakalajanani-stava, Saptaśloki-rāmāyaṇa, Sārādā-stotra, Sarasvatī-stotra, Setu-bandha (in Prākṛit, also called Rāmasctu), Śṛṅgāra-rasāṣṭaka, Śṛṅgāra-sāra, Śṛṅgāra-tilaka, Vidvadvinoda-kāvya (also called Buddhivinoda-kāvya etc.), Vṛndāvana-kāvya.

Of the above works, some could not be procured and examined by us. So, we are not in a position to pass any judgment on the nature of their contents and on their authorship. Such works are :—

Hanūmat-praśasti-kāvya,
Jvālāmukhī-stotra,
Kālī-stotra,
Karpūra-stotra,
Lakṣmī-stava,
Mathurā-kāvya,
Mīnanayanāṣṭaka,
Śṛṅgārasāra,
Vṛndāvana-kāvya.

The last one may be the same as the *Vṛndāvana-yamaka*, printed with a comm. in J. Vidyasagar's *Kāvya-saṃgraha*, III, wherein it is ascribed to Mānāṅka.

Of the above works, those called *Durghaṭa-kāvya*, *Duṣkaramālā*, *Ghaṭakarpara-kāvya*, *Nalodaya*, *Rākṣasa-kāvya* and *Setu-bandha* (also called *Rāmasetu*), though attributed by some to Kālidāsa, do not appear to have been composed by the great poet. We shall briefly set forth their contents, discuss their literary quality and deal with the question of their authorship.

The *Durghaṭa-kāvya*¹ consists of six verses. As the very title implies, it is a very difficult poem. It must be frankly admitted that we could not make out any sense even after repeated perusal of the stanzas. The colophon attributes it to Mahākavi Kālidāsa. But, the very difficult words of the *Kāvya* clearly preclude the possibility of its having emanated from the pen of the poet who wrote the poetical works like the *Raghuvamśa*, and the *Kumāra-sambhava*, the dramas like the *Abhijñānaśakuntalā*, not to mention his other works. In fact, the *Prasāda-guṇa* or lucidity is one of the greatest qualities of Kālidāsa, and precisely this quality is conspicuously absent in the *Durghaṭa-kāvya*.

The *Duṣkaramālā*² is a work illustrating certain figures of speech. It is divided into six chapters called respectively *Prakīrṇa-pada*, *Prahelikā-pada*, *Praśnottara-pada*, *Yamaka-pada*, *Niyata-svara-sthāna-varṇa-pada* and *Prastāra-pada*. Apart from the unlikelihood of a poet of Kālidāsa's calibre writing on such a subject, the work has no stylistic claim to the master-poet's authorship. It has no internal evidence either on the question of its authorship.

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1. Printed in *Kāvya-kalāpa*, I, Calcutta. Bühler's *Gujarat Report* (4) contains the poem with a comm. India Office MS. 3926 has only three verses with a comm.
 2. Cf. Ms. No. R 5472 a, belonging to Govt. Oriental MSS. Library, Madras, with a comm. called *Viśadā* by Durgaya alias Siṃhasvāmin, son of Bhaṭṭa Vāsudeva.

The *Ghaṭakarpara-kāvya* ¹, also called *Ghaṭakharpara-kāvya* in some manuscripts, is a monody in which the motif is just the reverse of the *Meghadūta*. It is the beloved in the *Ghaṭakarpara-kāvya*, pining in separation, that sends the cloud as the messenger to her dear one living abroad. She recounts the various objects and sights of the rainy season that engender, in a separated beloved, a strong desire for union with her lover. Incidentally she envies those who are enjoying love in union.

The theme and plan of the work considerably differ from those of the *Meghadūta*. Unlike the latter, the former gives no itinerary of the cloud. While the *Meghadūta* ends with the message to be conveyed by the cloud, in this work the lover gets the message and returns home. In the *Meghadūta*, the separation is to last for one year, while in it the absence of the lover lasts for three months ² only.

As a piece of poetical composition, the *Ghaṭakarpara-kāvya* suffers a lot by comparison with the other work. One misses, in this work, the spontaneous flow of verses found in the other one. The poet of the *Meghadūta* aptly chooses the *Mandākrāntā* metre which admirably suits the theme

1. Ed. (i) J. B. Chaudhuri, with a Skt. comm., extracts from other commentaries, Eng. and Bengali trs., Calcutta 1953.

(ii) M. Kaul, with Abhinavagupta's comm., Srinagar, 1945.

(iii) G. M. Dursch, with a Skt. comm. and German verse trs., Berlin, 1828.

(iv) Haeberlin in *Kāvya-saṃgraha*.

(v) Jīvānanda in *Kāvya-saṃgraha*.

(vi) H. Hirāchand in *Kāvya-kalāpa*.

It is interesting to note that 'Karapara' occurs in Hariṣeṇa's *Praśasti* on the Allahabad Pillar, as the name of one of the tribes subjugated by Samudragupta.

2. Cf. *nirgato'si śaṭha māsi mādhave, nopayāsi śayite'pi mādhave* / (Verse 21 in J. B. Chaudhuri's ed.)

Mādhava month = Vaiśākha.

The *Śayana* of Mādhava (Viṣṇu) is supposed to take place in Āṣāḍha.

dealt with by him. The variety of metres,¹ employed by the poet of the other work, reveals his capacity for versification, but fails to evoke the tender emotion that such a composition is expected to rouse in us. Some critics have levelled the charge of sentimentalism against the lover of the *Meghadūta* on the score that, while eight months of the one-year curse have elapsed, the lover is disconsolate for the remaining four months after which re-union is certain. Judged from this point of view, the beloved in the *Ghaṭakarpara-kāvya* is utterly sentimental as only for three months her lover has been away. Her effusions do not deserve our sympathy when we consider this factor. Even a casual reader of these two works cannot fail to notice the striking contrast between the dictions in the two works. While the *Meghadūta* affords a pleasant reading with simple words and easily comprehensible imageries, the other work betrays a laboured diction and literary exercise on the part of the poet. Moreover, the pictures of the rainy season, delineated in it, are conventional and lack the charm of those depicted in the *Meghadūta*. The deliberate use of terminal *Yamakas*, however creditable a performance according to some, definitely detracts from the poetical merit of the author. Such verbal tricks relegate the piece to the rank occupied by poets of the decadent age.

What has been stated above tends to speak against the traditional attribution of the *Ghaṭakarpara-kāvya* to Kālidāsa. The mention of a poet called *Ghaṭaparaka* in some works, the existence of a work called *Nītisāra*,² by *Ghaṭakarpara* and the absence of the poet's name in some manuscripts of the text and commentaries are facts tending to render the tradition baseless. It should be noted that the tradition associating Kālidāsa with the Vikramāditya legend also men-

1. *Sundarī*, *Vasantatilaka*, *Aupaechandāsika*, *Rathoddhatā*, *Puṣpitāgrā*, *Upajāti* *Drutavilambita*, the *Rathoddhatā* preponderating.

2. Pub. in Haeblerlin's *Kāvya-saṃgraha*, Jivānanda's *Kāvya-saṃgraha* and in the *Kāvya-kalāpa*.

tions *Ghaṭakarpara* as a contemporary of Kālidāsa.¹ The so-called *Ghaṭakarpara-kāvya* appears to have derived its title from the last verse of the poem in which the poet offers to carry water in a broken jar for one who can surpass him in the use of *Yamakas*. Such a boastful remark about himself is against the nature of Kālidāsa who is all humility in the *Raghuvamśa*,² a work presumably of his mature years, and who has never expressed a bit of conceit in any of the undisputed works of his. In the *Mālavikāgnimitra*,³ Kālidāsa is clearly conscious of having produced an important, albeit new, work. But, even in this work his expression of self-confidence is dignified, couched in refined language and is unobtrusive. The *Ghaṭakarpara-kāvya* may just have been an anonymous work, and perhaps serves as an instance of trifling anonyma being lumped on the great poet. The attribution of the work to Kālidāsa, in such early sources as Abhinavagupta's *Locana* and *Ghaṭakarpara-vivṛti* commentary on it, need not be then very seriously. Even if Kālidāsa be supposed to have flourished as late as about 400 A. D., he must have preceded Abhinava by about five centuries. A span of 500 years is sufficient for a tradition to grow and grip even an early and learned man like Abhinavagupta. The same remarks apply to Ānandavardhana also; he seems to have believed in Kālidāsa's authorship in his *Dhvanyāloka* (II. 17/18).⁴

1. Cf. the verse of the *Jyotiṛvidābharaṇa* mentioning the Nine Jewels of Vikramāditya's court. The authorship of this work may be debatable but the existence of a poet of the name of *Ghaṭakarpara* need not be doubted even though his contemporaneity with Kālidāsa may be fanciful.

2. Cf. *kva sūrya-prabhavo vaṁśaḥ kva cālpa-viṣayā matiḥ / and mandah kavi-yaśaḥ-prārthī gamiṣyāmy-upahāsyatām* etc.

3. Cf. *purāṇam ityeva na sādhu sarvaṃ
na cāpi kāvyam navamityavadyam /
santah parīkṣyā-nyatarad bhajante
mūḍhaḥ para-pratyaya-neya-buddhiḥ //*

4. On this question, see V. Raghavan in *Mirashi Felicitation Vol.*, 1965, pp. 147-9.

To the arguments against Kālidāsa's authorship of the poem we may add also the fact that it is not mentioned or quoted from is any early work. Such late works as the *Padacandrikā* commentary (1474 A. D.) of Rāyamukuta on the *Amarakośa* and the *Amarakośodghāṭana* commentary (C. 1100 A. D.) of Kṣīrasvāmin on the same work quote lines ¹ from this poem; the former also mentions Ghaṭakarpara.

Coming to the testimony of the manuscripts, we find that some of them ascribe it to a poet named Ghaṭakarpara. ² The attribution of the work to Kālidāsa in a good number of manuscripts ³ appears to be mere perpetuation of a baseless tradition. As is well-known, in the literary history of Sanskrit the testimony of the majority of the manuscripts is not necessarily acceptable.

Some of the commentators ⁴ associate the poem with the name of Ghaṭakarpara; one of them takes pains to establish Ghaṭakarpara's authorship and to explode the traditional ascription to Kālidāsa. The attribution of it to Kālidāsa, in certain commentaries, ⁵ may be dismissed as implicit faith in a time-honoured tradition.

The passages of the *Ghaṭakarpara-kāvya*, echoing those of Kālidāsa's works, as pointed out by S. L. Katre in *Vikrama*

1. *raṅgicandrāvapi nopalakṣitau* (verse 1 in Śāntisūri's recension) and *bhāvā-murakṭa-vanītā-surataih* (verse 22 in the same version) quoted respectively by Rājamukuta and Kṣīrasvāmin.
2. e.g. No. 346/1892-95 of the B. O. R. I. Govt. Collections, 9 C 74 of Adyar Library, R 3137 (f) and D 11839 of Govt. Oriental MSS. Library, Madras.
3. For references to such MSS., see S. L. Katre, the Ghaṭakarpara Problem in *Vikrama Volume*, Ujjain, 1948, p. 188.
4. e.g. Vaidyanātha (late eighteenth century or early nineteenth century), Govardhana (latter half of nineteenth century) an anonymous commentary (MS. No. 441/1895-1902 of B. O. R. I. Govt. collections). Govardhana remarks—*tasmāda-neka-prāmāṇika-sādhakayuktya-nugṛhītādai-tihyādidam ghaṭakarpara-kṛtam ityavasīyate*.
5. For references to MSS., see S. L. Katre, *op. cit.*, p. 189.

Volume (p. 198), appear to establish the imitative nature of the poem rather than pointing to the common authorship of Kālidāsa.

The text of the *Ghaṭakarpara-kāvya* varies in the different sources. The variations are noticeable both in the number and order of verses.¹ The total number of verses is 21 according to Abhinavagupta's commentary, 23 according to Śaṅkara, 22 according to some, while one commentator gives 20 stanzas. Abhinavagupta's commentary, the *Ghaṭakarpara-vivṛti* is the earliest and, of course, the most authoritative. So, his testimony deserves the greatest consideration. Of the 21 verses, given by Abhinavagupta, he clearly doubts the authenticity of the one which reads as *tāsām ṛtuḥ saphala eva* etc. Under this verse, he observes that Kālidāsa's authorship of it has been heard by him² implying thereby that he has no first-hand knowledge about its author. It should, however, be added that this verse occurs in all the well-known sources; it is the twentieth verse in all but Divākara's commentary according to which it is the nineteenth. Two more verses are of dubious authorship. The verse *kokila-bhramara*³ etc. of the twelve sources, examined by Dr. Chaudhuri, it occurs only in two. Again, the verse *etan-niśamya virahā*⁴ etc. occurs in eight of the twelve sources.

That the *Ghaṭakarpara-kāvya* enjoyed great popularity is sufficiently attested by a large number of commentaries on it. Besides Abhinavagupta, the great Kashmirian scholar, the following persons wrote commentaries on it :—

Āḍakamalla, Bharatamallika, Divākara, Govardhana, Govinda, Kamalākara, Kucalakavi or Kuśalakavi, Ramāpati Miśra, Śaṅkara, Śāntisūri, Tārācandra, Vaidyanātha and Vindhyaśvarīprasāda. Besides the commentaries of the above, there are some anonymous commentaries too. A reason, probably the chief one, of the popularity of the work appears

1. See J. B. Chaudhuri's ed., *op. cit.*, p. 54 ff.

2. Cf. *atra kartā mahākavīḥ Kālidāsa it anuśrutam asmābhiḥ* /

3. No. 21 in J. B. Chaudhuri's ed.

4. No. 22 in J. B. Chaudhuri's ed.

to be that traditionally it was attributed to Kālidāsa. The unmistakable influence of this *Kāvya* on the *Kṛṣṇa-līlā-kāvya* of Madana (17th. century) is another instance of its popularity and of the tendency of the poets of the decadent age to perpetuate artificialities in poetical compositions.

The *Karṇāṭa-varṇana*, in sixteen verses, is in celebration of Kālidāsa's victory over Balvaṇa, court-poet of a Karṇāṭa king. Most of its verses are found in the *Mahāpadya* attributed to Kālidāsa.

The *Nalodaya*,¹ in four cantos, is based on the banal story of Nala and Damayantī which forms the subject-matter also of the *Mahākāvya* of Śrīharṣa.

The first canto, containing 54 verses, describes the personal charm and qualities of Nala as a king. In it we get also a description of the exquisite beauty of Damayantī, daughter of Bhīma, king of Vidarbha. From reports, circulating among the people, Nala and Damayantī are attracted to each other. Nala sends a band of swans as messengers to the girl. They see her, and plead for her marriage with the king. They are sent back by the girl to the king to whom they describe the various qualities of the princess. Both the king and the princess are love-sick. Bhīma, the wise and considerate father of Damayantī, arranges for an assembly for self-choice (*svayamvara*). Countless princes throng the assembly. Gods, too, led by Indra, come there. Nala then arrives, and the assembly-hall is aglow with the radiance emanating from his body. Even the gods are struck with awe at the sight of his peerless beauty. At the behest of the lord of gods, Nala carries the overtures of divine love to Damayantī, whose hand they seek, only to be told by her that she desires not to be the consort of a god. Apprised of Damayantī's refusal, the five gods despair of her hand, and, to mislead the princess,

1. Ed. (i) With *Subodhinī* comm. of Prajñākara, Intro., notes and

Latin translation by F. Benary, Berlin, 1830.

(ii) J. Sukla, with same comm., Calcutta, 1870.

(iii) with metrical Eng. tr., by W. Yates, Calcutta, 1844.

(iv) in Haeblerlin's *Kāvya-saṃgraha*.

each assumes the form of Nala. The princess arrives, and feels bewildered at the sight of so many people looking like Nala.

But, as she concentrates her mind, she finds that the feet of only one Nala touches the ground while those of others do not. The clever girl at once rejects the latter knowing them to be gods, and has the garland placed on the real person. This being over, the king returns with his beloved to his kingdom amidst rejoicings.

The second canto, comprising sixty-two stanzas, gives an elaborate description of spring which excites passion not only in human beings but also in lower animals. From this canto we learn that Nala enjoyed himself with his lovely wife, Damayantī, in various ways, and spent his days in great pomp and pleasure.

In the third canto, which contains fifty-four verses, we find Kali, the fourth Age personified, who was also a suitor of Damayantī, disappointed and incensed at the report that the princess had preferred Nala, a mortal king, to the gods. Determined to take revenge, he discovers the weaknesses of Nala and through these enters the king's body. Through the influence of Kali, Nala loses his stakes in a game of dice with his brother who appropriates all the possessions of the former leaving him utterly destitute. Having lost everything, including his home, Nala, accompanied by his dear wife, retires to a forest. There the couple suffers untold privation having not a morsel of food to appease their hunger nor a drop of water to quench their thirst. One night, through delusion caused by Kali, Nala abandons his beloved, while asleep, in the forest. In course of his wanderings, he comes across the serpent Karkoṭa, surrounded by forest-fire, wailing for succour. Nala rescues him, but the snake bites him. As Nala's body betrays the effect of poison, the serpent assures the king against any harm. Karkoṭa gives him a piece of cloth which, if worn, will protect the king against all the mischievous tricks of Kali. The king dons it and, at the suggestion of Karkoṭa, seeks the shelter of king R̥tuparna who appoints him as his charioteer.

Damayantī gets up, and feels helpless without finding Nala by her side. She wails loudly, and wanders in vain through the forest in quest of her spouse. In vain does she seek the help of the deer and the *Āśoka* tree to bring about her reunion with Nala. In her wandering, she encounters a huge serpent from whose mouth a hunter saves her. Then the hunter expresses his desire to have her as his wife. At this she becomes furious, and pronounces a curse which reduces the hunter to ashes. Utterly dejected, she no longer wants to live, and offers herself as a prey to a wolf and a demon by turn. Her desire being unfulfilled, she fervently invokes the help of Viṣṇu. At last, she is delighted to find a group of merchants. With them she undertakes a long and arduous journey, and arrives at the kingdom of Subāhu. Incognito she sees the queen-mother who gives her shelter, and she starts a life of security.

In the fourth canto, containing forty-seven verses, we are told that Bhīma, father of Damayantī, comes to know of Nala's disappearance. He sends his men to different directions in search of Nala. Damayantī is discovered, and comes to her father's home. Here she learns, to her great relief, that one of the men has traced the whereabouts of Nala. From his description of the charioteer of king Ṛtuparṇa, Damayantī becomes assured of the charioteer's identity with Nala. Then she hits upon the plan of convening a fresh *Svayaṃvara-sabhā*. The clever Damayantī rightly thinks that Ṛtuparṇa must come to this *Sabhā* with his charioteer. In that case, she will be re-united with Nala. Her plan succeeds, and, after a long and painful separation, she gets her husband back. Now Nala wants to recover his kingdom from his brother, the usurper. He invites his brother either to an open fight or to a game of dice with the kingdom and life as stakes. The brother agrees to the latter course.... Nala, with confidence gained from his knowledge obtained from Ṛtuparṇa, easily vanquishes his adversary, and regains the lost kingdom. Nala, however, with his usual magnanimity, spares the brother's life and arranges for his maintenance. Thereupon, Nala and Damayantī begin to lead a life of happiness and prosperity.

Though the poet does not show any originality in conceiving the subject of his poem, yet his weaving out of a story with the scanty epic material is laudable. While the narrative is on the whole pleasing, it is at places interrupted by over-elaboration. For instance, the entire second canto is devoted to a description of spring and the vernal sports. The description of the charms of the season, as well as of the sports, appears to be a catalogue of conventional ideas which impedes the course of the narrative.

The diction of this poem is a perfect specimen of the laboured artificialities of the decadent Sanskrit literature. The *Yamakas*, contained in every line, no doubt bespeak the skill of the poet and his command over language, but these are examples of literary exercise and do not constitute good poetry. As a specimen of *Yamakas*, which mar intelligibility, the following verse may be cited :—

madhu prapiya cābhavan natānatā na tā na tāh |
ramā ramā ramā ramākule jane'tra hālayā // ii. 56.

There is no striking figure of sense, and the few *Upamās*, that are used, e.g. in verse 25 (*siteva trāsamāsasāda*), lack charm. The most remarkable feature of the poem is the use of rime at the end as well as the middle of the metrical lines.

Judging by the number of commentaries, of which we have at least nineteen,¹ the *Nalodaya* appears to have enjoyed great popularity. It should be added that even Mallinātha thought it fit to comment on this work.

The question of the authorship of the *Nalodaya* is a ticklish one. It has been dealt with by many scholars most of whom agree in not believing it to have been the work of the master-poet Kālidāsa. Some scholars, however, ascribe it to the great Kālidāsa on the ground that he alone was capable of such verbal tricks as abound in the work. This, however, should exactly be the reason for rejecting Kālidāsa's authorship of the *Kāvya*. One of Kālidāsa's claims to great-

1. For the names of the commentators and titles of their commentaries, see K. K. Raja, *The Contribution of Kerala to Sanskrit Literature*, p. 30 (f.n. 157).

ness lies in the fact that, unlike the poets of later times, he writes in a simple style. His *penchant* for simplicity sometimes exposes him to the charge of being finical; because, he cannot use a harsh word even when the context requires it.

Peterson discovered ¹ a MS. of the *Nalodaya* whose commentator Rāmaṛṣi (C. 1600 A. D.) attributes the work to Ravideva. ²

In a note, ³ Peterson stated that the *Nalodaya* was written in Samvat 1664 (= 1607 A. D.) and that it had been wrongly attributed to Kālidāsa. That the work was not so late is shown by Peterson himself in his *Reports*, 1887, (p. 20) wherein he states that a commentary on the *Nalodaya* was written in the above year.

Some MSS. attribute the *Nalodaya* to Ravideva, son of Bhaṭṭanārāyaṇa. For example, mention may be made of MS. No. 306 in the Catalogue of Skt. MSS. belonging to Bhandarkar Oriental Research Institute, Poona, xiii, pt. 1. The same identity of Ravideva is also found in MS. N. 3811 in the Cat. of Skt. MSS. in the Sarasvatī Mahal Library, Tanjore, VI.

Pischel believes ⁴ Ravideva, son of Nārāyaṇa, to have been the author not only of the *Nalodaya* but also of the *Rākṣasa-kāvya*. R. G. Bhandarkar ⁵ agrees with this view.

A. S. R. Ayyar examines ⁶ the claims of Vāsudeva and Ravideva to the authorship of the *Nalodaya*. A MS. of the

1. See *JBRAS*, Extra No. 1887, p. 337.

2. Cf. *Ravideva-viracita-mahākāvya-nalodaya-ṭīkāyām yamaka-bodhinyām nala-rājya-prāptir-nāma caturtha āśvāsaḥ* /

The word *Mahākāvya*, in the colophon, raises the assumption that the *Nalodaya* was, perhaps, a *Mahākāvya* of which a part only has survived; the extant *Nalodaya* does not conform to the definition of *Mahākāvya* given by rhetoricians. The word may, however, express the glorification of the *Kāvya* commented on. The term *Mahākāvya* may have been used only in a general sense.

3. *JBRAS*, XVII, 1887, p. 69.

4. *ZDMG*, Lvi, p. 626.

5. *Report*, 1883-84, p. 16.

6. *JRAS*, 1925, p. 264.

Yudhiṣṭhira-vijaya,¹ preserved in the Palace Library of Mahārāja of Travancore, states that Vāsudeva, pupil of one Bhārata-guru (Parameśvara ?), composed the *Pārtha-kathā* or *Yudhiṣṭhira-vijaya* in the *Yamaka* style. *Tripura-dahana*, another alliterative work, informs us that it was composed by Ravibhū (son of Ravi) in *Yamaka* style. Nīlakaṇṭha, a Kerala commentator of the latter work, identifies this Ravibhū with Vāsudeva, presumably the author of the former work.² Both the works, being composed in the same pattern, lend support to this identification.

The author of the *Nalodaya* mentions³ Rāma as a contemporary king. One of the introductory verses of the *Tripura-dahana* also mentions a king Rāma. This fact, coupled with the fact that the *Nalodaya* is written by one with the special training in the same kind of composition, leads to the assumption that all the three, viz. the *Yudhiṣṭhira-vijaya*, the *Tripura-dahana* and the *Nalodaya* were written by the same hand.⁴ This assumption appears to be confirmed by the fact that the final verse in a commentary on the *Nalodaya* states that a poet named Ravitanubhū⁵ wrote the *Kāvya*.

Another copy of the same commentary on the *Nalodaya* mentions Vāsudeva as the poet's name. A poet Vāsudeva is known to have flourished in Kerala in the first half of the 9th. century A. D. He was a contemporary of a king Kulaśekhara by name and of his successor, Rāma.⁶ Veṅkaṭa

1. Published as No. 60 of Bombay *Kāvyamālā* Series.

2. Vāsudeva, son of Ravi, is the author of the *Nalodaya*, according to several MSS., e.g. MSS. No. 1795 and 1775 B in *Des. Catalogue of Skt. MSS. in Mahārāja's Palace Library, Trivandrum*.

3. V. 5.

4. See A. S. R. Ayyar in *Quarterly Journal of Mythic Society*, XIV, pp. 302-311.

5. *Ravitanubhu* means the same as *Ravibhū* above.

6. Th. Zachariae believes, not on sound evidence, that Vāsudeva's patron was Ravivarman Kulaśekhara, author of the drama *Pradyumnābhūdaya*, who flourished in the first half of the 14th. cent. A. D. (See *Contribution of Kerala to Sanskrit Literature*, p. 24).

Rāma Śarmā gives ¹ a list of twenty-one works of Vāsudeva. One of these works is the *Nalodaya*. Some other works of Vāsudeva are *Yudhiṣṭhira-vijayodaya*, *Śauri-kathodaya*, ² *Acyuta-lilodaya*, *Śivodaya*, *Devi-caritodaya* and *Satya-tapaḥ-kathodaya*. The characteristic ending '—udaya', in the titles of these works, appears to hint at the common authorship of these works.

The above facts warrant the assumption that the *Nalodaya* was composed by Vāsudeva. ³ Difficulty, however, arises with the name Ravideva ⁴ with whom the *Nalodaya* is sometimes associated. It cannot be explained away as a scribal error for Vāsudeva so easily as is done by A. S. R. Ayyar; because, it is not likely for one to mistake Vāsudeva for Ravideva in Devnāgarī characters. It may be suggested that Ravideva may have been written for Ravibhū-vāsudeva; the 'bhū', 'vā' and 'su' may have been lost or worm-eaten. Ravibhū, being a descriptive term rather than a name, may have been prefixed to Vāsudeva.

It is curious that the *Nalodaya* is attributed to Ravideva in folio 6^a, to Kālidāsa in folio 10^b and 13^b and to Keśavāditya in folio 16^a of one and the same manuscript. ⁵ In another MS. ⁶ it is attributed to Kālidāsa at one place ⁷ and to Keśavāditya at another. ⁸

1. Vide *Proceedings of the 10th. A. I. O. Conference, 1940*, pp. 187-202.
2. It is a *Tamaka-kāvya* in six sections; its prefatory verses enable us to attribute it to the same Vāsudeva as is supposed to have been the common author of the *Yudhiṣṭhira-vijaya*, *Tripura-dahana* and *Nalodaya*.
3. On different authors of this name, see K. K. Raja, Vāsudeva, author of the *Yudhiṣṭhira-vijaya*. Vide *Dr. C. K. Raja Commemoration Volume*.
4. V. R. Raja ascribes the work to Ravideva, Father of Vāsudeva. (See *Keralīya-saṃskṛta-sāhitya-caritram*, I. p. 161).
5. No. 307 in BORI Cat. of Skt. MSS., XIII, pt. 1.
6. No. 309 in *Ibid.*
7. Folio 8^a.
8. Final colophon.

It should be added that, in two manuscripts of the *Nalodaya*,¹ the poem is attributed to Kālidāsa Miśra. The name of the author is Maithili; Miśra is the cognomen of many a writer of Bihar.

The *Rākṣasa-kāvya*,² also called *Kāvya-rākṣasa*, *Vivadvinoda-kāvya* or *Buddhi-vinoda-kāvya*,³ is attributed by some to Kālidāsa.

This short work consists of 20 verses or 21 verses including the salutation at the commencement. One version has 21 verses excluding the salutation. The poem describes a young man enamoured of a lovely woman in an erotic setting. The woman, beautiful as she is, looks all the more attractive with her garments soaked in water. The man catches sight of her while roaming in a forest, in a valley where there are many lakes or tanks. It is rainy season, the sky is overcast with cloud. The seasonal flowers, including the *Kadamba*, are in full bloom. Rows of white swans are silhouetted by dark clouds. The peacocks are dancing.

1. Kāvya MSS. No. 63, 63A, 63B in K. P. Jayaswal's *Des. Cat. of MSS. in Mithilā*, II. No. 63 appears to have been copied in Śaka 1682 (= 1760 A. D.). No. 63B is dated L. S. 577 (= 1696-97 A. D. ?).
2. Ed. (i) A. Hofer, in *Sanskrit Lesebuch*, Berlin, 1849.
 (ii) K. P. Parab, NSP, Bombay, 1890, 1900, 1917.
 (iii) with Skt. comm., Hindī and Eng. trs., notes, by Pṛthvī-pālasimha, V. S. 1966.
 (iv) Jivānanda, in the *Kāvya-saṃgraha*, III, Calcutta, 1888.
 (v) D. R. Mankad, under the title *Buddhivinoda-kāvya*, in *IHQ*, XII, 1936.
 (vi) S. Banerji, with Bengali trs., Calcutta, 1366 B. S.
 Trs. into Italian by F. Belloni-Filippi, *GSAI*, XIX, 1906. For various problems, connected with the work, see S. K. De, *IHQ*, XIII, 1937; P. K. Gode, *Jour. of Indian History*, XIX, 1940 (same paper published also in *Studies in Indian Literary History*, I).
3. D. R. Mankad published, in *IHQ*, XII, No. 4 (1936), an unnamed poem which he called *Buddhivinoda-kāvya*. It is, however, identical with the *Rākṣasa-kāvya*. S. K. De rightly points out that the title given to the poem by Mankad, is unauthenticated and misconceived. (Vide *IHQ*, XIII).

Cows and bulls are bellowing at the sight of masses of cloud. There is a heavy downpour. A few couples of lovers are enjoying themselves here and there. Amidst such an environment, the youth frankly confesses to his amorous feeling, and shows his beloved the various sights all around. She has also an ecstatic feeling. Then they enjoy themselves throughout the day, and make for his home in a cart drawn by four bulls.

If the theme is trite, the language and style are conventional and full of the artificialities that characterise the poetical compositions of the age of decadence. Alliterations abound. The use of recondite words is deliberate; these words constitute stumbling blocks to the reader. For example, we may note *Vana* in the sense of water, *Vārja* to denote lotus, *Uśrā* to mean cow, to mention only a few. The verses are at best a catalogue of conventional pictures of the rainy season, at worst a poor attempt to display learning. Suggested sense, which constitutes the excellence of poetry, is singularly lacking in the work; the poet tells us all, and leaves little for us to imagine.

The verses lack variety of metres, being written almost entirely in the *Vasanta-tilaka* metre.

The verses, being descriptive, may be said to illustrate the figure of speech called *Svabhāvokti*. But, there is no other striking figure.

What we have said above is, perhaps, a sufficient argument against Kālidāsa's authorship of this trifling poem. It is not poetry, but its counterfeit with which not even a detractor of Kālidāsa would associate the poet famed for spontaneous compositions and striking similes.

To the evidence of style and language we may add some more positive evidences against Kālidāsa's authorship of this work. According to a MS. tradition, it is by one Ravideva¹ who was presumably the author also of the highly artificial poem called *Nalodaya*. The very title *Rākṣasa-kāvya* goes seriously against Kālidāsa's authorship.

1. See Hoefer's edition.

Having regard to the contents of the work, the title cannot mean anything but "the poem written by Rākṣasa;" this assumption is confirmed by the fact that to a poet of this name some verses, not occurring in the *Rākṣasa-kāvya*, are ascribed in anthologies, e.g. *Sadukti-karṇāmṛta* (No. 456) and *Śārṅga-dhara-paddhati* (Nos. 3810-11).

A Jaina commentary on this work is dated 1159 A. D. ¹

The question of the authorship of the *Setubandha*, ² also called *Rāvaṇa-vaha* or *Dahamuha-vaha*, presents some difficulty. This well-known Prākṛit poem gives, in 15 cantos, the *Rāmāyaṇa* story from the march of Rāma's army to the ocean and the construction of the mighty bridge up to the eventual slaughter of Rāvaṇa, and Rāma's return to Ayodhyā with his rescued consort, Sītā. The work is stated, in the colophons, to have been written by Pravarasena. There is a tradition that it was actually composed by Kālidāsa. Two things seem to lend countenance to this tradition. In the first place, colophons to cantos ii, iii, and xv of the German edition, and all the canto-colophons of the NSP edition contain the name of Pravarasena along with that of Kālidāsa. ³ Secondly, Rāmadāsa, a contemporary of Emperor Akbar, in his *Rāmasetu-pradīpa* commentary (1595-96 A. D.) on the

1. For the names of other commentaries and of their authors, see S. K. De in *IHQ*, XIII. In *IHQ*, XII, D. R. Mankad published, along with the text, a commentary styled *Vidvajjanābhīrāmā*. Curiously enough, the commentary is attributed, in the colophon, to Kālidāsa. S. K. De seems to be right in his suggestion that the attribution of the poem to Kālidāsa was transferred to its commentary.

2. Ed. (a) S. Goldschmidt, with German trs. and word-index, Strassburg and London, 1880, 1884.

(b) with Skt. comm. of Rāmadāsa, NSP, 1895.

(c) R. G. Basak, Calcutta, 1959.

For discussion on various problems connected with this work, see S. K. Ayyangar, *ABORI*, V; *Jour. of Myth. Soc.*, XV; V. Raghavan, Bhoja's *Śṛṅgāra-prakāśa* (1963), pp. 782-3.

3. Cf. in *siri-pararasena-viraie kālidāsa-kae daha-muha-vahe* etc.

poem, states that Kālidāsa wrote it under orders from Vikramāditya.¹ These references to Kālidāsa, as author or joint author of the work, do not prove anything conclusively. These might be mere complacent perpetuation of an existing tradition. As regards the colophons, there is no evidence of their having been written by the author himself; scribes may have added Kālidāsa's name. Rāmadāsa having flourished centuries later than Kālidāsa, his testimony need not be accepted as infallible. There is no internal evidence whatsoever to prove Kālidāsa's authorship. The style and language appear to be clearly against this theory. The sesquipedalian compounds, frequent double entendres, alliterations, pedantic similes and exaggeration—all this is un-Kālidāsan. In some ancient works, Pravarasena is extolled as a great writer² and the *Setubandha* is also mentioned³ as a fine work written in Prākṛit. But, nowhere do we find any reference to Kālidāsa's authorship of a part or whole of this well-known work. Nor is Pravarasena associated with Kālidāsa.

In the circumstances, we must take Pravarasena as its author. But, his identity is a matter of controversy. Some scholars believe that he was a Kashmirian king of this name. The *Rājatarāṅgiṇī* mentions several rulers of Kashmir bearing this name. Some scholars place too much credence in Rāmadāsa's testimony noted above, and take the work to be a joint production of Pravarasena and Kālidāsa. On this assumption they take this Pravarasena to be identical with the Vākātaka king Pravarasena II. This view is merely hypothetical, being based on too many assumptions. In the first place, Rāmadāsa's testimony, which is itself open to doubt, forms the basis of this theory. Secondly, Kālidāsa's contemporaneity with the Gupta king Candragupta II, known as Vikramāditya (c. 380–413 A. D.), has been taken for granted. But, this is yet to be established by incontrovertible evidences. The testimony of Kṛṣṇa's *Bharata-carita*, a

1. Cf. *dhīrāṅgām kāvyā-carā-caturima-viśaye vikramādityavācāyaṁ cakre kālīdāsaḥ kavi-kumuda-bidhuḥ setunāma prabandham.*

2. *Harṣa-carita*, introductory verse 14.

3. Daṇḍin's *Kāvya-darśa*, I. 34.

MS. in Madras Oriental MSS. Library, about a king of Kuntala having composed the wonderful *Setu* ¹ cannot be fully accepted, unless corroborated by some other earlier and more dependable source. Thus, in the present state of our knowledge, we cannot agree with Bhau Daji who accepted Kālidāsa's authorship of the work. We have no wiser alternative than to keep the question open.

Some scholars, notably R. Sarasvatī, ² believe, on the basis of the discovered fragments of the *Kunteśvara* (or *Kuntaleśvara-dautya*), ³ that Kālidāsa was sent by the Gupta emperor Vikramāditya as an ambassador to the court of the then ruler of Kuntala who is supposed to have been no other than the Vākāṭaka Pravarasena, referred to above. On this assumption they think it likely that the *Setubandha* was composed jointly by Kālidāsa and Pravarasena.

For some reason or other, the following hymns do not seem to have been composed by the great poet Kālidāsa—

Akṣaramālikā-stotra, *Ambā-stava*, *Carcā-stava*, *Devīnavaratnamālikā-stotra* (also called *Devyāṣṭaka*), *Kalyāṇa-stava*, *Kramastotra-pañcikā*, *Laghustava* (or, *Laghustuti*), *Lakṣmī-stava*, *Makaranda-stava*, *Mātṛkāmālā-stava*, *Sakala-janani-stava*.

Of these, the *Akṣaramālikā-stotra*, ⁴ a hymn on Śiva, is believed to have been composed by Śaṃkarācārya. The *Ambā-stava*, *Carcā-stava*, *Sakalajanani-stava* and *Mātṛkāmālā-stava* ⁶ are included in the *Pañcastavī*, printed in *Kāvyamālā* ⁵ without mentioning the author. The *Devyāṣṭaka*, believed to have been composed by Śaṃkarācārya, has been printed

1. Cf.*apūrva-setum babandha kīrtiyā saha kuntaleśah* /

2. See *Quarterly Jour. of Mythic Society*, XV, 1924, pp. 275-76.

3. See *infra*.

4. Printed in the *Stotra-saṃgraha*, Vīraśaiva-līṅgi-brāhmaṇa-granthamālā, Sholapur, 1908.

5. Gucchaka III, N. S. Press, Bombay and Vāṇī-vilāsa Press, Srirangam, Stotra Booklets.

6. The *Mātṛkāmālā-stava* is styled *Ghaṭa-stava* in the printed form. See *Bṛhat-stotra-raṇikara*, Bombay.

as *Ambāṣṭaka*. The *Laghustava*, a hymn on the goddess of learning, has also been printed.¹ There is no mention of the author's name anywhere in the text. But, the commentator, Rāghavānanda, ascribes the work to one Laghubhaṭṭāraka. The *Makaranda-stava*,² consisting of 16 stanzas in the *Sragdharā* metre, mentions the mystic syllables like *aiṃ*, *aum*, *hrīṃ* etc. and is an invocation to *Śakti*. It is clearly Tāntric. The stanzas have no striking characteristic which may warrant the assumption of Kālidāsa's authorship. Again, the N. S. P. ed. of the hymn assigns it to *Rudrayāmala*, and describes it as an exposition of Trailokyamohana-kavaca.

The *Kalyāṇastava*, attributed in some manuscripts to Kālidāsa, is the same as *Kalyāṇavṛṣṭi-stava*, also known as *Pañcadaśi-stotra*, is ascribed by some to Śaṅkarācārya. It is in sixteen verses.

The *Kramastotra-pāṇcikā*, a commentary on Siddhanātha's *Kramastotra*, cannot have been written by the great Kālidāsa on chronological grounds,³ if not for any other reason.

What has been stated above makes the authorship of the above works highly doubtful. The ascription of these hymns to Kālidāsa, only in a few manuscripts, seems to be another example of complacent labelling in the absence of the name of the real author.

Under *Lakṣmī-stava* Aufrecht gives, in his *Catalogus Catalogorum* (Pt. II), the reference Fl. 430, Fl. standing for Florentine Sanskrit Manuscripts examined by him (Leipzig, 1892). There is, however, no description of the MS. (1).

We shall now deal with those works which have a more serious claim to Kālidāsa's authorship. These are: the *Bhramarāṣṭaka*, *Cātakāṣṭaka*, *Gaṅgāṣṭaka*, *Kunteśvaradautyū*, *Mahāpadya*, *Maṅgalāṣṭaka*, *Navagraha-stotra*, *Navaratnamālā*, *Puṣpa-bāṇa-vilāsa*, *Ṛtusamhāra*, *Śṛṅgāra-rasāṣṭaka* and *Śṛṅgāra-tilaka*.

1. Trivandrum Sanskrit Series, No. 60, 1917.

2. Printed (i) Vāṇī-vilās Press, Srirangam, Stotra Booklets.

(ii) R. R. D. M. Laghate, N. S. Press, Bombay, 1917.

3. See our observations on the authorship of the *Cidgaganasandrikā*, *infra*.

In this connexion, we shall also deal with the allegedly spurious portions of the *Kumāra-sambhava* and the *Meghadūta*.

The text of the *Bhramarāṣṭaka* poses a problem. The difficulty is that entirely different texts, bearing the same title, are attributed to Kālidāsa. For example, MS. No. TR 1084 belonging to Adyar Library, Madras, is totally different from MS. No. G 9291 preserved in Asiatic Society, Calcutta.

As the title suggests, the work is an octad on bees. In the eight stanzas, different activities of the bee are described. It falls at first on a painted lotus only to be disillusioned soon after. Then it falls into the *Ketakī* flower, and with its eyes blinded by the pollens and wings pierced by thorns, it can neither stay nor go away. Passing from one flower to another it at last comes to the lotus. It is caught within the lotus closing at nightfall. Out of greed for honey it runs hither and thither, and falls even on the *Guñjū* plant devoid of honey. The bee, accustomed to residence and sports in lotuses and lilies, by chance comes to an alien land where it has to remain content with the juice of even such an insignificant flower as *Kuṭaja*. It falls on the parrot's beak taking it to be a *Palāśa* flower. The parrot, in its turn, wants to kill it mistaking it for rose-apple (*Jambū*).

The poem ends in a pathetic note. While the bee, confined within the lotus that closed with nightfall, goes on thinking that, at daybreak, the lotus will again bloom, an elephant uproots the lotus.

The stanzas are detached, and each presents a separate word-picture. Some of the imageries, though conventional, are pleasant to the reader. The idea of the bee, not being able either to stay or to leave, reminds one of the oft-quoted line *na yayau na tasthau* occurring in the *Kumārasambhava* (V. 85). The verses are well-turned, and afford a pleasant reading. The metres used are *Mandākrāntā*, *Śārdūla-vikrīḍita*, *Drutavilambita*, *Anuṣṭubh* and *Vasantatilaka*; these are varied considering the small size of the poem.

The authorship of the poem is difficult to ascertain. The colophon of the Adyar MS attributes it to Kālidāsa. So does the colophon of the Calcutta University MS. But, there is no mention of the author in the colophon to the same text printed in the *Kāvyaśālā*. We can say this much that, from the points of view of language and diction, there is nothing in it to preclude Kālidāsa's authorship.

The Asiatic Society MS. appears to be a unique text. A copy of it has been given in the Appendix.

The *Cātakaśataka* is an octad on the bird *Cātaka*, and addressed to the cloud. The poet is full of sympathy for the bird which, unlike other birds drinking water from rivers and lakes, depends solely on rain-water. He wonders what sin has been committed by the poor bird that it can have only two or three drops of water when the cloud pours down torrents. The poem opens with the statement that the cloud is the sole refuge of the *Cātaka*. It ends with an expression of sorrow for the fact that, even after a prolonged wait in the sky without any support, the *Cātaka* failed (obviously in the dry months) to hear even the rumblings of the cloud, not to speak of getting water.

With the exception of verse 4, which is metrically defective, the remaining seven verses are composed in five different metres viz. *Anuṣṭup*, *Mūlinī*, *Rathoddhatā*, *Śārdūlavikrīḍita* and *Vaṣaṇṭatilaka*; these are varied in consideration of the small number of verses, and reveal the deft pen of a poet of considerable capacity.

The language is simple, and the diction spontaneous. The imageries are graphic. The short poem is singularly free from the laboured artificialities that disfigure the poetical productions of the age of decadence.

There is nothing in the poem that can preclude Kālidāsa's authorship. The stanzas are not of high poetic merit, but these are by no means pedestrian. It might be a juvenile production of the poet.

The *Gaṅgāśataka* is an octad in eulogy of the Ganges, the river that has been venerated in India from time immemorial.

All the eight stanzas are composed in the stately *Śārdūlavikrīḍita* metre.

The poet, wondering at the glory and greatness of the sacred river, prefers a simple life in a hut on it to a life of pomp and grandeur in a royal palace. No place of pilgrimage, no worship of deities nor any ritual is of any avail without residence on its holy bank. Those people, who out of curiosity heard the murmur of its waves at Gaṅgādvāra (=Haridvāra), can, from the summit of the golden mountain, listen to the sound of the anklets of holy women who are pastmasters in music. The sacred particles of water of this river lead to salvation. The Ganges, enchanting the mind and attracting the eye, and flowing through the matted locks of Śiva, sanctifies those who bathe in it, and lead them on to heaven. Nothing, other than the holy waters of this river, can save the soul of the depraved and the degenerate or the lowliest and the deformed. In conclusion, the poet fervently longs for the constant presence of the thought of the river in his mind—the river meditating on which a man, with the body decayed under the burden of sins, can acquire salvation.

The stanzas have nothing striking in them. The images are conventional. The wordings are apposite, and the use of the *Śārdūlavikrīḍita* metre reveals commendable workmanship. Of the verbal figures of speech, the most prominent are *Anuprāsa* and *Yamaka* of both of which stanza 7 affords fine specimens. Of figures of sense, *Rūpaka* abounds. Stanza 6 is a fine specimen of *Svabhāvokti* which is highly praised by many rhetoricians.

There is nothing, excepting the colophon, which attributes the authorship of this brief poem to Kālidāsa. Even from the colophon we are not in a position to determine whether or not this Kālidāsa was identical with the master-poet of India.

Unfortunately, no manuscript of the work, called *Kunte-
Avara-dautya*,¹ is available to us. So, we are not in a position

1. For an exhaustive and up-to-date discussion on its contents, authorship and historical importance, see V. Raghavan in *Bhoja's Śṛṅgāra-prakāśa*, pp. 778–784.

to ascertain its contents. The only source of our information regarding the nature of the work is the above work of Kṣemendra. Below the verse, quoted from the *Kunteśvara-dautya*, Kṣemendra observes—

*atra mahārāja-dūto'pi sūmantasthāne sva-prabhu-
samucita-gaurava-pūjārha-māsanam anāsādyā
kāryavaśena bhūmāv-evo-paviṣṭaḥ prāgalbhya-
gūmbhīryenaivaṃ brūte yathā.*

Bhoja, in his *Śṛṅgāra-prakāśa* (VIII), quotes the following verse with the remark noted above it.

*Kālidāsaḥ kiṃ kuntaleśvaraḥ karotīti vikramādityena
prṣṭa uktavān—
asakala-hasitatvāt kṣālitānīva kāntyā
mukulita-nayanatvād vyakta-karṇotpalāni /
pibati madhu-sugandhiny-ānanāni priyāṇāṃ
tvayi vinihita-bhāraḥ kuntalānām adhiśaḥ //*

It is further added as follows :

*idamevo-hayitvā vikramādityaḥ pratyūce
pibatu madhu-sugandhiny-ānanāni priyāṇām /
mayi vinihita-bhāraḥ kuntalānām adhiśaḥ //*

The verse *asakla-hasitatvāt.....karṇotpalāni* has been quoted also in Rājaśekhara's *Kāvya-mīmāṃsā* (GOS. ed., pp. 60-61) preceded by the observation *pādaikadeśa-grahaṇamapi pādaika-deśo-palakṣaṇaparam*. The above is followed by *pibati.....adhiśaḥ*. Then we have the remark *yathā cottarārdhe* followed by the verse *pibatu...adhiśaḥ*.

We get in Bhoja's rhetorical work called *Sarasvati-kaṇṭhā-bharaṇa* (Chap. II), the verse *asakala... utpalāni* with *jñāta* for *vyakta*. This verse is followed by the verse *pibatu... adhiśaḥ* with *tvayi* for *mayi*.

The same verse is stated to have been recited by King Siddharāja of Aṇahillapaṭṭana at the place of one Devabodha, poet and philosopher, where he went and sat on the floor. The verse is stated to have been composed by Siddharāja's court-poet Śrīpāla. (Vide *Prabhāvaka-carita*, N. S. P. ed., pt. I, p. 308).

The verse is included among the Kālidāsa-verses collected and translated into German by Aufrecht in *ZDMG*, xxxix, p. 306. It is referred to by Thomas in the introduction to the *Kavindra-vacana-samuccaya*, p. 34, and is given with translation by Harichand in his *Kālidāsa et L'Art Poétique De L'Inde*, p. 223.

The above citations throw some light on the contents of the lost work. It appears to have been a poetical work ¹ dealing with the embassy of Kālidāsa himself acting as an envoy of Vikramāditya to the king of Kuntala.

Kṣemendra, in his *Aucitya-vicāra-carcā*, ² writes :—

*adhikaraṇaucityam yathā kunteśvara-dautye kālidāsasya—
iha nivasati meruḥ śekharaḥ kṣmādharaṇā-
miha vñihitabhārāḥ sāgarāḥ sapta cānye |
idam ahipati-bhoga-stambha-vibhrājamānam
dharāṇi-talam ihaiva sthūnam asmad-vidhūnām* ³ //

(English translation—

Here resides Meru, the foremost of the mountains and here are the seven oceans with burdens placed on them. This is the surface of the earth shining on the pillar in the form of the hood of the lord of serpents. Here indeed is the place for people like us).

Thus, according to Kṣemendra, Kālidāsa was either the author of, or a character in, a work called *Kunteśvara-dautya*.

The title of the work is misleading. It means nothing unless we assume, contrary to the usual practice, that Kuntala,

1. Acc. to Raṅgasvāmī Sarasvatī, it must have been a historical drama. Vide *Quarterly Jour. of Mythic Society*, XV, p. 272.

2. *Kāvya-mālā*, I, p. 139.

3. This verse is stated, in the *Bhoja-prabandha*, (NSP, 1932, p. 22), to have been uttered by the poet Kṛīḍācandra in the court of Bhoja; the following are the variants—

(a) *bhūdharaṇām* for *kṣmādharaṇām*.

(b) *hi* for *vi*; *caiva* for *cānye*.

(c-d) *idam atulam anantaṁ bhūṭalam bhūribhūṭodbhava-dharāṇa-samarthaṁ sthūnam asmad-vidhānām*.

an important place-name in Indian history, was briefly or poetically called Kunta. In the light of historical researches, it is quite possible for the Gupta king Vikramāditya to have sent an envoy to the ruler of Kuntala who was probably his vassal (*sāmanta*), as can be gathered from the remarks of Kṣemendra under the verse quoted by him from the *Kunteśvara-dautya*. The ruler of Kuntala in question was most probably the Vākāṭaka king Pravarasena II ¹ to whom the *Setubandha*, the famous Prākṛit poem, is attributed. This supposition is strengthened by the historical fact that the Vākāṭaka King Rudrasena II married Prabhāvatī-guptā, daughter of Candragupta II. Rudrasena's son was Dāmodarasena, later known as Pravasena II. ² In this connexion, we should also consider the fact that the Kadamba king Kākutsthavarman (c. 405-35 A. D.) is known to have given a daughter in marriage to a Gupta prince. ³

The suggestion of Mirashi that Mānāṅka and his successors were the lords of Kuntala, referred to in the *Kunteśvara-dautya*, lacks dependable evidence. ⁴ According to H. Heras, the Kuntala King was the Kadamba King Bhagīratha to whom Kālidāsa is believed to have been sent for negotiating a matrimonial alliance between the two powers. Heras is supported by G. M. Moraes in his book entitled *Kadambakula* (1931, pp. 19-22).

The authorship of the *Kunteśvara-dautya*, also called *Kuntaleśvara-dautya*, ⁵ poses a problem. There is a tradition,

1. See *Quarterly Jour. of Mythic Society*, *op. cit.* Also see S. K. Ayyangar in *ABORI*, V, pp. 31-54 and *Quarterly Jour. of Mythic Society*, XV, pp. 160-162.
2. See K. A. N. Sastri, *A History of South India* (1958), p. 104.
3. See *History and Culture of the Indian People*, III, (The Classical Age), p. 183. The author asserts that "a Kuntala king of the fifth century cannot possibly be regarded as any other than a ruler of the Kadamba family."
4. See *ABORI*, XXV, 36 and *The Classical Age* (*op. cit.*), p. 200, f.n. 3.
5. See *Padāvālī of Meghasandēśa and Kuntaleśvara-dautya*, by S. Rāmānujamuni of Melkote, Madras, 1939. It contains a word-index of the available fragment of the work.

probably originating from the aforesaid quotations by Kṣemendra, Bhoja and Rājaśekhara, that Kālidāsa was the author. But, the tradition does not bear scrutiny. In the above quotations, the observations are attributed to Kālidāsa who appears to have been a character in the work; nowhere is there any hint at his authorship. It seems unlikely that Kālidāsa wrote a work with himself as a character. It, however, might well be that Kālidāsa, who acted as an envoy of Vikramāditya to the court of Kuntala, wrote the work but kept his own identity concealed; Kṣemendra and others, who were presumably aware of the tradition, made the above remarks about Kālidāsa in their respective works. The alternative is also possible that some later writer was actually responsible for the work with Kālidāsa as a figure in it. In the absence of the entire work, or at least of the material portions of it, we are not in a position to pass any judgment with regard to either the form or the authorship of it. In connexion with the traditional association of Kālidāsa with the king of Kuntala, it is interesting to note that, in the *Bhojaprabandha*,¹ a verse, attributed to Kālidāsa, contains the word '*Kuntaleśvara*.'

The *Mahāpadya*,² purporting to have been written by Kālidāsa, consists of six verses prefaced by five stanzas. From the preface we learn that Kālidāsa sent a letter to poet Śaṅkara. On the letter the former appears to have written the first stanza without mentioning his name. Having perused it Śaṅkara felt delighted and amused, and, accompanied by Kālidāsa, repaired to the court of king Bhoja. There he blessed the king who asked him to read out the letter. Śaṅkara did so after requesting the king to stop the jingling of the bracelets in the hands of beautiful damsels waving chowries.

Then follow six verses, and the number accords well with the description *mahāpadya-ṣaṭkaṁ* occurring in the colophon.

1. NSP, 1933, p. 70 (verse No. 302). See verse No. 74 under Stray verses in Part II of this book.
2. Most of its verses are stated to be common with the *Karṇāṭa-varṇana* attributed to Kālidāsa. See *New Catalogus Catalogorum*, III, p. 185.

These verses are in eulogy of king Bhoja. The earth is stated to have been whitened by the great fame of the king. As a result, the Supreme Being sought the ocean, Śiva the mountain Kailāsa, Indra the best of elephants, Rāhu the moon and Brahmā sought the swan. In order to measure the king's fame, the creator cast a glance at Kālidāsa, and to make up for its deficiency made the bull, placed on it Śiva with his consort Umā, fixed the stream of the Ganges on his head, the mighty serpent in front of him and on his (forehead) the large (crescent) moon. The ocean of the king's fame has been stated to have far surpassed the ocean of water; the latter was subjected to various kinds of humiliation, e.g. drinking up by the sage (Agastya), churning by gods, binding by Rāma, etc. while the former was resplendent with glory untarnished. The poet concludes with a prayer for liberal gifts.

The verses express conventional ideas. The language, however, is free from the artificialities that disfigure the decadent Sanskrit poetry. The poet's ability in handling metres is undoubted. Within the limited compass of only eleven stanzas he employs as many as five metres among which are the stately *Śārdūla-vikrīḍita*, the sonorous *Prthvī* and the *Sragdharā*. There is no strikingness of figures of speech and the only *upamā*, that is used, lacks distinction. If any credence can be put on the prefatory remarks about Kālidāsa's accompanying a poet to the court of a king, then we must rule out Kālidāsa's authorship. The renowned Bhoja of Dhārā, the Paramāra king and a distinguished patron of letters, is known to have flourished in the 11th. century A. D. The story, however, may be one of those which, regardless of history and chronology, connect Bhoja with many a literary work. It should also be added that, in this particular context, we do not know whether or not 'Bhoja' refers to the above Paramāra king or to any other namesake of his. The earliest Bhoja, known in history, is king Mihira Parihār of Kanauj. He was commonly known as Bhoja, and appears to have flourished in the 9th. century. This date also goes against Kālidāsa's authorship. There

is also a legendary Bhoja who is, for instance, referred to by Kālidāsa in the *Raghuvamśa*, v. 39, as king of Kṛthakaiśika.

The *Maṅgalāṣṭaka*,¹ also called *Varamaṅgalāṣṭaka*, is, as the title implies, a small poem consisting of eight verses designed to invoke various deities, holy personages and objects and to wish welfare presumably in auspicious ceremonies.

The order of the verses, all of which are in the *Śārdūla-vikṛīḍita* metre, varies in the different MSS.² Some of the MSS. give some additional verses appended to our text. The verses, given in our text, are, however, common to all the sources. So, the extra verses may be taken as spurious. The title *Maṅgalāṣṭaka* clearly shows that the text should consist of eight verses. The concluding verse is colophonic so that there is nothing incongruous in the title. The common refrain in all the eight verses is *kurvantu no maṅgalam* with slight variations; some MSS. read *vām*, while others read *te*, for *no*.

From our text we find that the following categories of gods etc. are invoked to do good—

- (a) Gods—Hari, Hara, Gaurī, Sarasvatī etc.
- (b) Heavenly bodies—Sun, moon etc.
- (c) Sages—Vālmīki, Vaśiṣṭha, Vyāsa etc.; Arundhatī, wife of Vaśiṣṭha, is also mentioned.
- (d) Kings—Dilīpa, Nala, Nahuṣa etc.
- (e) Rivers—Gaṅgā, Sindhu, Yamunā, Godāvarī, Narmadā.
- (f) Miscellaneous—Agni, trees like Aśvattha, Kalpadruma, Mango-tree, Nandanavana, Kaustubha, Pārijāta, Kāmadhenu, Śaṅkha etc.

1. Ed. V. S. Sāstrī, Jaypore. Also printed in the *Bṛhat-stotra-muktāhāra*, Vol. II, ed. G. M. Mehendale, Bombay, 1916. For an account, see V. V. Gokhale, *IHQ*, I, pp. 739-42.

2. For information about some of the MSS., see Description of MSS. preceding the Text (*infra*).

The *Maṅgalāṣṭaka* is traditionally ascribed to Kālidāsa, and is recited even to-day in some parts of India, particularly in marriage ceremonies in Mahārāṣṭra. In the Tibetan *Tripiṭaka*, the *Maṅgalāṣṭaka* verses are attributed to *āryadeśastha-paṇḍita-mahākavi-kālidāsa*. The colophonic verse at the end states that it has been composed by Kālidāsa. The stanzas are pedestrian, and bear no impress of the hand of a master-poet like Kālidāsa. While the composition of all the verses, in the *Śārdūlavikrīḍita* metre, testifies to some poetic ability, the lack of metrical variety appears to be un-Kālidāsan. It should, however, be noted that in a composition which is designed merely to have a ritual application there is little scope or necessity for displaying poetic skill. Under the circumstances, we cannot be definite about the authorship of the octad. In the absence of positive evidence to the contrary, it is not safe to discard the traditional authorship, and to brush aside the testimony of the colophonic verse which is common to all the sources. The fact that this short poem is preserved in inscriptions seems to lend countenance to Kālidāsa's authorship. It should, however, be observed that the mention of his name in his work is contrary to the usual practice of Mahākavi Kālidāsa. In none of his undisputed poems and dramas does he give his name. Contrary to the practice in the majority of the manuscripts, one manuscript¹ mentions Rāma, son of Narasiṃha of Gautama-gotra, as author of the version in it.

The *Navagraha-maṅgalāṣṭaka*² appears to be a work written by some other person. It appears to be modelled on the *Maṅgalāṣṭaka* ascribed to Kālidāsa. Like the latter, it also consists of verses in the *Śārdūlavikrīḍita* metre. Like the *Maṅgalāṣṭaka* again, it has an almost identical refrain at the end of each stanza; the refrain in it is *kuryāt sadā maṅgalam*. The concluding verse of the *Maṅgalāṣṭaka* appears in this work too, and thus gives rise to the assumption that it is from the pen of some writer other than Kālidāsa. Moreover,

1. *Des. Cat. of Skt. MSS. in Govt. Oriental MSS Library, Madras*, 14158.

2. MS. No. D9529 belonging to the Govt. Oriental MSS. Library, Madras.

the title *Navagraha-maṅgalāṣṭaka*, which is not found in the body of the work, is misleading, because there are, besides the concluding verse which appears to have been borrowed from the *Maṅgalāṣṭaka*, nine stanzas in honour of the following heavenly bodies in order—

Sun, Moon, Bhauma (Mars), Saumya (Mercury),
Jīva (Jupiter), Śukra (Venus), Manda (Saturn),
Rāhu and Ketu.

Thus, it seems that the *Maṅgalāṣṭaka* portion of the title has been taken from the title of the *Maṅgalāṣṭaka*.

The *Navagraha-stotra*,¹ attributed to Kālidāsa, consists of ten stanzas in the *Śārdūlavikrīḍita* metre. In nine verses the nine *Grahas*, viz. Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rāhu and Ketu are invoked to grant well-being. The common refrain of the verses is *kuryāt-sadū-maṅgalam* which reminds one of the refrain of the *Maṅgalāṣṭaka* also attributed to Kālidāsa. The refrain of the latter is *Kurvantu vām (or, no) maṅgalam*.

The last verse, mentioning Kālidāsa as the author, lays down that fortune favours one who daily recites and listens to this hymn which removes sin, does benefit to people and is auspicious. It is rather puzzling that the last verse refers to this hymn as an *aṣṭaka* (octad) whereas, in fact, it consists of nine stanzas, one being in honour of each of the nine *Grahas*.

The style and language have nothing remarkable in them; there is no evidence of great poetic skill in any of the stanzas.

The *Navaratnamālā*, 'the garland of nine jewels', consists of ten verses. The tenth verse is a glorification of the poem.

In the first nine verses the poet describes, eulogises and pays homage to goddess Durgā, particularly in her form as Mātangi. He appears to have fancied her chiefly as the pre-
siding deity of music.

1. MS. No. 4959 mentioned in Poleman's *Census of Indie Manuscripts*.

The imageries are commendable and not hackneyed. What strikes the reader most is that the above goddess has been represented as playing on the lute, a rather unconventional idea. It is interesting to note that verse 5 contains the seven symbols, viz. *SA, RI, GA, MA, PA, DHA* and *NI*, used to represent the seven *Svaras* of Indian music. The above symbols correspond respectively to *Ṣaḍja, Rṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata* and *Niṣāda*. The description of the goddess is graphic, and couched in attractive language. The choice of words reflects the refined taste of the author. Of the verbal figures of speech, *Anuprāsa* and *Yamaka* abound. Of figures of sense, *Rūpaka* occurs frequently. The poem is, however, devoid of metrical variety.

Excepting the colophon, in which the poem has been attributed to Mahākavi Kālidāsa, there is no evidence of Kālidāsa's authorship. According to the editor of the text, with a Mārāṭhī verse-translation, the author is Kālidāsa Sārva-bhauma Bhaṭṭācārya.

The *Puṣpabāṇa-vilāsa*,¹ comprising twenty-six stanzas, opens with an invocation to Kṛṣṇa. In the next verse, the poet seeks the blessings of goddess Śāradā in his endeavour to compose a love-lyric (*śṛṅgāra-kāvya*) depicting such amorous sports as are known to have been enjoyed by Kṛṣṇa with thousands of young women. Each of the following twenty-four verses is a picture of amourette, their themes being as follows: the varying physical conditions of the beloved from the sight of her lover to her embrace by him; the coquetish gestures of the beloved looking at the lover from afar; the lover's pointing out to his beloved a place suitable for their union; a friend's warning to a woman, bearing

1. (i) Printed in *Kālidāser Granthāvalī* (in Bengali characters), Calcutta, 1322 B. S.

((ii) N. S. P. ed., Bombay, 1942.

((iii) Ed. J. Vidyāsāgara, with comm. of Venkṭaṭa, Calcutta, 1874.

((iv) Ed., with a Mārāṭhī verse-trs., by B. Kamalakar, Poona, 1881.

marks of amorous sports, against the approach of her sister-in-law; the description of a woman, with signs of sexual pleasures, coming out of the lover's room; the affliction caused to a woman, whose lover is about to leave for a far-off place, by the various objects of nature which are otherwise conducive to peace; the wretched condition of a love-sick woman; the reluctance of a man to proceed abroad when he finds his beloved pining in grief at the prospect of separation; the taunting remarks of a woman to her female messenger bearing visible signs of her having been enjoyed by the person to whom she was deputed; the condition of a woman afflicted in separation and awaiting death in spring; the plight of a woman who, love-lorn as she is, is pained by the pleasant objects of nature; the consolation of a woman who is extremely distressed at the absence of her lover whose arrival is due; the ingenuity of a woman indicating the time of tryst to the female messenger of her lover; the clever hinting by a man at his desire of enjoying a charming damsel; the veiled reproof by a woman to her female messenger who played false with her by engaging in amorous sports with her lover to whom she was deputed; a lover's description of his beloved in anger; the lover's protestations to his beloved attached to another person; the miserable condition of a charming woman in separation; the clever reproach, by a woman, of her lover who has come after enjoyining another woman; the ingenious indication, by a woman, of her future distress at the separation from her lover; the flattering remarks of a lover to her angry beloved; the description of a woman who is apparently indifferent to her lover, when he is present, but feels aggrieved in his absence; the description, by a passionate man, of the tantalising beauty of a woman anxious for her lover not present at the appointed time; the amorous gestures of a woman before her lover's friend who indicates the place of tryst; a young man's remark at the sight of a young woman; a woman's remarks to her messenger sent to her lover and enjoyed by him; the lover's words to the female friend of his indignant beloved; description of an estranged woman before her lover; a young man's appreciation of a

woman whose charms attract him ; a woman's covert ridicule to her lover betraying signs of enjoyment with another woman ; the utterances of the beloved desiring suicide at the prospect of her lover's proceeding abroad ; the lover's attempt at appeasing the angry beloved ; the remark of a friend sorrowing at the angry woman's pangs in separation ; a young man's eulogy of the extraordinary charms of a young woman.

Generally speaking, the style of the verses is racy, and affords an easy and pleasant reading. Unfamiliar words, however, are not totally absent, but these are rare. In fact, excepting verse 18, which contains the words *varibhariti*, *carikaroti*, *viجارihariti* and *vivarivariti*, in none of the other verses do we find words which are not easily intelligible. Contrary to the usual practice of Kālidāsa, we do not find pithy sayings or generalisations save and except *siddhyanti kutra sukr̥tāni vinā śrameṇa* (v. 17).

Of the figures of speech, employed in this work, those of sense predominate over those of words. Of the *Arthālaṅkāras* again, the most frequent is *Syabhāvokti*; this is in keeping with the picture of amourette depicted in each verse. Among other *Arthālaṅkāras* are found *Vyūjastuti* and *Vyatireka*; *Upamā* is virtually absent. Of the *Śabdālaṅkāras* are found *Yamaka* and *Anuprāsa*.

The poet reveals command over a variety of metres. The following well-known metres, used by him within such a short compass, testifies to his metrical skill—

Śārdūlavikrīḍita (VV. 1, 3, 4, 6-8, 10, 11, 13-16, 19-26)

Mālinī (VV. 2, 9, 12),

Vasantatilaka (VV. 5, 17),

Prabodhitā (V. 18).

Some are of the opinion that the poem was composed by a later poet named Kālidāsa Sārvabhauma Bhaṭṭācārya. Quite a number of manuscripts attribute it simply to Kālidāsa. In the circumstances, we cannot arrive at any definite conclusion about its authorship.

The *Rtusamhāra*¹ is a lyric describing the six seasons beginning with Summer. It consists of 152 stanzas divided into six sections. The seasons are viewed chiefly through the lover's eye; the emotions, evoked by them in the minds of lovers, particularly of those who are away from the beloved, are described. The passionate yearning of the lover for union with his beloved has been depicted under each season. The flowers and foliage of the different seasons and the behaviour of birds and beasts in them have been delineated with vividness.

The poem is a realistic and sensuous description of the seasons, couched in a language that is free from the artificialities and laboured mannerism of the poetical compositions of the age of decadence. The work is full of word-pictures which animate the descriptions. Particularly delightful are the pictures of the naturally hostile animals forgetting their enmity² in their common distress caused by the gruelling heat of summer. The serpent takes shelter under the peacock with its head in the latter's plumes. Stricken by thirst, the lion, with its tongue lolling and the manes dishevelled, does not prey upon the yonder elephants which again, in quest of water, do not fear the former. The frog, jumping out of the dried up tank being unable to bear the scorching heat, sits quietly under the outstretched hood of the thirsty serpent.

The advent of the rainy season is like the approach of a king. The cloud, surcharged with water, is its elephant, the rain-bow its banner and the thunder is its drum.

The description of Autumn, likened to a woman, is graphic and true to life. Autumn is like a new bride. She has the

1. Of the many editions and translations, the following are noteworthy—
Ed. W. Jones, Calcutta, 1792 (reproduced by H. Kreyenborg, Hanover, 1924; with a German and Latin metrical trs. by P. von Bohlcn, Leipzig, 1840; W. L. Pansikar, with Maṇirāma's comm., NSP, 1922 (6th. ed.). Also trs., A. Hoefcr, *Indische Gedichte*, I.

2. It is a favourite theme of Kālidāsa, Cf. *virodhi-sattva-ijhita-pūva-matsaram* (*Kumāra-sambhava*, V. 17).

Kāśa flowers as her cloth, the face beautiful like a lotus in full bloom and the cackling of passionate geese as the tinkling of her anklets; she is beautiful with slightly ripening Śālī corns.

The description of the dewy season calls up its picture before our mind's eye. The shoots have appeared in trees, the corns are abroad, the *Lodhra* flower is in bloom, Śālī paddy is ripe, the lotus has disappeared and snow is falling.

Spring has excited love not only among human beings. Even the male cuckoo, having drunk the juice of mango-blossoms, kisses its beloved, and the humming drone coaxes its sweetheart on the lotus.

Thus, the poem is not a mere catalogue of the scenes and sights of the seasons. The verses are mostly well-turned, and often embellished with figures both of word and sense. While *Upamā* is not lacking, *Svabhāvokti* abounds. The style has a directness, and appeals to the reader. The metres used are *Upendravajrā*, *Mālinī* and *Vasantatilaka*. If no deep human feeling has been reflected in the poem, it is because the *Ṛtusamhāra* is just a lyric, and is not meant to be a serious composition. It justifies the title, and eminently fulfils its promise.

Of the apocryphal works ascribed to Kālidāsa, the *Ṛtusamhāra*¹ is very important in the sense that it has been said to have the greatest claim to the master-poet's authorship. The scholars, who have thought over the question of its authorship, can be divided into three groups, viz. those who accept the traditional authorship of Kālidāsa, those who do not do so, and those who are inclined to keep the question open in the absence of positive evidence. We shall briefly

1. For problems connected with its authenticity and authorship, see Hillebrandt, *Kālidāsa*, Breslau, 1921; Keith in *JRAS*, 1912, 1913 and in *History of Sanskrit Literature*; J. Novel in *ZDMG*, LXVI, 1912, LXXIII, 1919 and in *JRAS*, 1913; H. Śāstrī, *L' Art poetique de l' Inde*, Paris, 1917; E. H. Johnston, *Buddhacarita* (Intro); G. R. Nandargikar, *Kumārādāsa*, Poona, 1908, p. XXVI (note); A. Gawronski, *The Digvijaya of Raghu and some connected problems*, p. 29, note 3; Kielhorn, *NGGW*, 1890; S. K. De in *JRAS*, 1927.

refer to and examine the arguments put forward by the different scholars, and draw our own conclusions.

Regarding the tradition, there is no written record excepting the colophons to the manuscripts of the work. Of internal evidences, there is none. External evidences appear to be against the tradition. Mallinātha, for example, speaks ¹ of three *Kāvya*s of Kālidāsa commented upon by himself. The *Ṛtusamhāra* has no commentary by him. The *jyotiṛvidābharaṇa*, ascribed to Kālidāsa, refers to three *Kāvya*s' ² of the poet, thus obviously excluding the *Ṛtusamhāra*. It seems rather strange that, if the *Ṛtusamhāra* was believed to have been a work of Kālidāsa, it should not have been mentioned in the works on poetics which refer to or quote from important poetical works and dramas by way of illustration. Equally significant is the total absence of verses of this lyric in the early anthologies. Only four stanzas ³ of the *Ṛtusamhāra* have been quoted in Vallabhadeva's *Subhāṣitāvalī*, ⁴ an anthology of as late as the fifteenth century. Of these four stanzas again, two ⁵ are quoted anonymously. The testimony of this anthology regarding the other two stanzas is not dependable having regard to the fact that the text of the *Subhāṣitāvalī* is of a composite nature. ⁶ It does not seem to be a mere accident that, while the undisputed poems of Kālidāsa were commented upon quite early, the *Ṛtusamhāra* was commented upon, for the first time, in the eighteenth century.

The protagonists of the theory of Kālidāsa's authorship point out, *inter alia*, that expressions from the *Ṛtusamhāra* are borrowed in Vatsabhaṭṭi's Mandasor Inscription (473 A. D.). It has been further pointed out that there are, in the *Ṛtusamhāra*, echoes of phrases and ideas of Kālidāsa.

1. Cf. *mallināthakaviḥ*..... *vyācāṣṭe kālidāsaīyaṃ kāvyatrayam*—introduction to comm. on the *Raghuvamśa*.

2. Cf. *Kāvya-trayaṃ sumatikṛd raghuvaṃśa-pūrvam* etc. XXII. 20.

3. I. 13, 20; VI. 16, 19.

4. Nos. 1674, 1678, 1703 and 1704.

5. Viz. Nos. 1703, 1704.

6. See S. K. De in *JRAS*, 1927.

From the point of view of diction and description of nature etc., the *Ṛtusamhāra* is supposed by some to belong to Kālidāsa's juvenilia.

From what has been stated above, it is abundantly clear that the arguments against Kālidāsa's authorship far outweigh and outnumber those in favour of the theory. As regards the evidence of the Mandasor Inscription, it prove nothing conclusively. The similarity of expressions in two pieces of composition might be quite accidental. Even if the theory of borrowing be accepted, it only establishes the fact that the *Ṛtusamhāra* is an ancient work of note so that it might be utilised in such an important document as the inscription. Kālidāsa's authorship is not proved by it. If, as pointed out by some, there are echoes of Kālidāsa's phrases and ideas in the lyric (e.g. in II. 10), it only shows the imitative nature of the work, and tends to speak against the authorship of Kālidāsa. A marked unKālidāsan feature of the *Ṛtusamhāra* is this. In it we often come across repetitions of words and phrases; such repetitions are absent in the undisputed works of Kālidāsa. A few examples of the repetitions may be cited here—*pracaṇḍa-sūrya* (I. 1, 10) *tṛṣṇā mṛhatya* (I. 11, 14), *raver-mayūkhair-abhitāpito bhṛṣam* (I. 13, 17), *saśikarāmbhodhara* (II. 1, 17), etc. These repetitions testify to the intellectual poverty of which Kālidāsa has never been accused. Those who believe in Kālidāsa's authorship of the lyric may, however, ascribe this feature to the immature age of the poet. The theory that the work was a youthful production of Kālidāsa is based on mere conjecture. By comparing the description of the seasons, contained in the *Ṛtusamhāra*, with the descriptions found in the undisputed works of the master-poet, Keith concludes that both appear to be written by the same hand, the only difference being that the *Ṛtusamhāra* reveals the hand of a novice while the other works bear the stamp of maturity. This view is obviously based on personal predilection, and does not help us materially in solving the question of authorship.

Thus, a comparative examination of the arguments for and against Kālidāsa's authorship leads to the only con-

clusion that the problem is as yet unsolved, although the weight of evidence appears to run counter to the tradition.

The *Śṛṅgāra-rasāṣṭaka*¹ is an octad on eroticism. It deals with the sentiment of love not only in human beings, but also in lower animals.

In the first verse, the poet holds that salvation really consists in the enjoyment of women, and not in anything else advocated by philosophers. The second verse describes the pleasure of enjoying a woman in a particular way. In the next verse is poetically depicted the moon whose distressing influence on the wives of travellers has been stated. The fourth verse is a description of the pathetic condition and movements of the female *Cakravāka* cruelly estranged from its consort at night. The male *Cakravāka*, smarting under the illusion of night at the sight of lotuses covered by black bees, and abstaining from food and drink at the prospect of imminent separation from his beloved, forms the theme of the fifth verse. In the following verse is delineated the miserable condition of the bee that falls into the *Ketaki* flower mistaken for a lotus. With its wings cut off by the thorns, and with its eyes blinded by the pollens, it can neither remain nor fly away. In the pen-ultimate verse, which is exactly the same as *Kumāra-sambhava*, V. 85, is described the well-known posture of Pārvatī, profusely perspiring, in which, at the unexpected sight of Śiva, for whom she had been undergoing hard penance, she could neither stay nor proceed. In the concluding verse, there is the poetic fancy that, at dawn, the cawing of the crows is a signal to the women, sleeping in their lover's arms after amorous sports to go home.

In the colophon, the *Śṛṅgārarasāṣṭaka* is characterised as a *Kāvya*. But, as a matter of fact, it seems to be a collection of eight verses dealing with the sentiment of love in human beings and in lower animals. The fact that the

1. (i) Included in *Kālidāser Granthāvalī*, Calcutta, 1322 B. S.

(ii) Printed in Haeblerlin's *Kāvya-saṃgraha*, p. 510 ff.

octad does not begin with a stanza by way of the usual salutation or benediction tends to support this conjecture.

The style of the verses is flowing, and their language easy. The pictures of the different erotic situations are, however, conventional. *Svabhāvokti* is the prevailing figure of speech in these verses, and the only case of a charming *Upamā* occurs in the seventh verse which is an obvious borrowing from the *Kumāra-sambhava*, as pointed out above.

The following metres have been used in the verses—*Mandākrāntā*, *Mālinī*, *Śikharīṇī*, *Śārdūlavikrīḍita*, *Sragdharā* and *Vasantatilaka*.

Several Sanskrit works bear the title 'Śṛṅgāra-tilaka.' There is one attributed to Gāgābhāṭṭa.¹ A drama of this title is attributed to one Avināśisvāmin.² A *Śṛṅgāra-tilaka*, also called *Ayyābhāṇa*, "describes the amorous adventures of Bhujāṅgaśekhara of Madhurā".³ A work on poetics, bearing this title, is ascribed to Rudra or Rudrabhaṭṭa.⁴ A *Śṛṅgāra-tilaka-campū* is noticed in the *Bikaner Catalogue*.

The *Śṛṅgāra-tilaka*,⁵ ascribed to Kālidāsa, consists of some detached verses dealing with the erotic sentiment. The majority of the stanzas deal with the gracefulness and charm

1. See Aufrecht, *Catalogus Catalogorum*, I. 660.
2. See Krishnamāchārīār, *History of Classical Sanskrit Literature*, p. 703. Viśvanātha, in his *Sāhityadarpaṇa* (VI) mentions *Śṛṅgāra-tilaka* as an instance of *Prasthāna*, a minor type of drama.
3. See Krishnamāchārīār, *op. cit.*, p. 243.
4. See S. K. De, *History of Skt. Poetics* (1960), pp. 86-87 (Vol. I).
5. Ed. (i) J. Vidyāsāgara in *Kāvya-saṃgraha*, Calcutta, 1872. (21 stanzas).
 (ii) Gildemeister, Bonn, 1841. (23 stanzas).
 (iii) in *Kālidāser Granthāvalī*, in Bengali characters, with Bengali trs., Calcutta, 1322 B. S. (26 stanzas).
 (iv) in Haeberlin's *Kāvya-saṃgraha*, 14 ff. (21 stanzas).
 (v) N. S. P., 1906 (31 stanzas)—appendix to ed. of the *R̥tu-saṃhāra*.
 (vi) in *Kāvya-kalāpa*, Bombay, 1864 (21 stanzas).

There is a work on poetics, bearing the same title, by Rudrabhaṭṭa.

of women. Love in union, love in separation, appeasement of the indignant beloved and clandestine love form the themes of some of the verses.

The total number of stanzas in the different versions, consulted by us, is 34. Of these, only 18 are common to all the versions. Thus, we can feel reasonably certain that these 18 at least belonged to the original work. Of the remaining 16 verses, four may be taken to be spurious. Of these four, three occur only in a single manuscript, as a glance at the table of verses, appended to the constituted text, will show. One of these four occurs in a single manuscript which is, however, different from the one containing the above three verses.

The absence of the usual salutation or benediction at the commencement of the work raises the suspicion that it was not a poetical work composed by one poet. This suspicion is confirmed by the testimony of the Sanskrit anthologies. For example, verse 2 in our text is attributed to Indraśiva in the *Sadukti-karṇāmṛta* (742) of Śrīdharadāsa. Again, verse 3 has been anonymously quoted in the *Subhāṣitāvalī* (1610) of Vallabhadeva. Similar is the case with verse 18 (= *Subhāṣitāvalī*, 1495). Verse 19 has been ascribed to Śatānanda in the *Subhāṣita-ratnaśoṣa* (671) of Vidyākara. The verse *kva prasthitāsi* etc., occurring in one MS., is found in the *Amaru-śataka*.

From the above facts, the conclusion is reasonable that the *Śṛṅgāra-tilaka* is a collection of floating erotic verses. It is ascribed to Kālidāsa presumably to impart to the work an importance which is not likely to be derived from the association of the name of any other poet.

While there is no definite evidence about the authorship of the work, there is nothing to preclude the possibility of Kālidāsa having composed it. In view of the possibility of the work having been a juvenile production of Kālidāsa, it is hard to agree with Keith that "it is quite illegitimate to accord it to Kālidāsa." The verses are well-turned, the diction is simple and is not affected like most poetical com-

positions of the age of decadence. The choice of words is happy, and sometimes appears to reveal the hand of the master-poet. For example, while describing the hard-heartedness of the beloved, the poet wonders (verse 3) how her heart was made of *Upala* (stone). Poets like Bhavabhūti would have perhaps used the word *grāvan* (granite) in this context; Kālidāsa's love for soft words is well-known. Commendable poetic imageries are not rare. The limbs of a beautiful woman being fashioned with petals of *Campaka* flowers (V. 3) call up an attractive picture. The trenchant reproof, hurled by the beloved, sick through wakefulness, to the lover, who enjoyed himself in the company of another woman overnight, is in the manner of a good poet; the aggrieved woman says that a bee has no concern for a worn-out garland (V. 10). Extremely pretty is the picture of the beloved acting as a hunter, her eye-brow serving as a bow, side-glances as arrows, and of the lover's mind behaving like a deer. Verses 11 and 12, purported to be covert signals for clandestine union, contain suggested sense which, according to rhetoricians in general, constitutes the essence of good *Kāvya*.

Of the figures of speech, used in the work, the most striking is *Rūpaka*, which is based on *Upamā*, the well-known forte of Kālidāsa. The metres, used in the work, are varied and charming. Besides the stately *Śardūlavikrīḍita*, we have the melodious *Mālinī* and *Mandākrāntā* among others.

In the text, reconstructed by us, we have included the 18 verses which are common to all the versions. The other 16 have been arranged alphabetically as additional verses. As regards the order of the verses, there is little uniformity as a glance at the Table, showing the order of verses, will reveal. We have, as far as practicable, followed the numbering given in the majority of the versions.

From a discussion on the Kālidāsa Apocrypha we cannot leave out a consideration of the allegedly spurious portions of the *Kumārasambhava*, the *Meghadūta*, and the *Raghuvamśa*.

The former, in its present form, consists of seventeen cantos.¹ Of these, the first seven bring the narrative down to the wedding of Śiva and Pārvatī; this marks the conclusion of the poem in many manuscripts. There is no doubt about Kālidāsa's authorship upto the end of the seventh canto. Canto eight² also appears to be from his pen, because quotations from it occur in some early anthologies and works on poetics, and it reveals a style in no way inferior to that of the earlier cantos.

There are good grounds to suspect the authenticity of the remaining nine cantos. In the first place, we have no early commentary on this portion; neither Mallinātha nor Aruṇagiri comments on these cantos. The absence of their commentary cannot be explained unless we assume that either they did not consider this portion to be the genuine work of Kālidāsa or that these cantos originated later than these commentators.

Secondly, no quotation from these cantos occurs in the works on poetics, and in the early anthologies of note.

Thirdly, literary considerations tend to speak against Kālidāsa's authorship of the last nine cantos. The title of the poem is *Kumāra-sambhava*. If we take *sambhava* in the sense of birth, then we shall see that the latter portion of the poem takes the narrative far beyond the promise of the title. In the latter portion, not only Kumāra's birth is described but the story concludes with his victory over, and

1. For discussions on the allegedly spurious portion, see Weber, *ZDMG*, 27 and *Ind. Streifen*, III; S. P. Bhaṭṭācārya, *Pro. of 5th. Oriental Conf.*, Vol. I; Jacobi in *Verhandl. D. V. Orient. Kongress*, Berlin, 1881, II. 2.
2. Some have expressed doubt about the authenticity of this canto too, on the ground that the description of the amours of adored deities is highly improper, and, as such, unbecoming of a poet like Kālidāsa. But, the existence of commentaries on it by both Aruṇagiri and Mallinātha and reference to it as a composition of Kālidāsa, in the *Dhvanyāloka*, leave little room for doubt. For a summary of opinions on this question, see H. Śāstrī, *Kālidāsa et d' Art poetique de l' Inde*, Paris, 1917.

slaughter of, the demon Tāraka. A close study of the text reveals that, in the second canto (V. 51), the gods intimate to Brahman their desire to create the *Senāni* (=Kumāra) for curbing the demon Tāraka. In II. 54 the Supreme Lord assures the gods of the fulfilment of their desire, viz. the birth of Kumāra, and not the killing of the demon, which would be a matter of course. Thus, both the title and the contents require that the story should conclude with the birth of Kumāra. So, from this point of view, the latter portion of the poem would appear to be spurious. A comparative study of the earlier and latter portions of the work betrays the definitely inferior style and language of cantos IX-XVII.¹ In the latter portion, the narrative is rather loose, and betrays the hand of a poet of inferior calibre.

From what has been stated above, it would seem that cantos IX-XVII were tacked on to the genuine work in later times. It may be argued that the narrative, up to the end of canto VIII, does not fulfil the promise of the title, viz. the birth of Kumāra. To this our reply will be that the highly amorous pleasures of Śiva and Pārvatī, described in canto VIII, sufficiently suggest the birth of an offspring, and the poet need not tell us, in so many words, as to how Kumāra is born; Kālidāsa, as is well-known, suggests more than he expresses. We do not know what precisely the poet wanted to convey by the word '*Sambhava*'; it may also mean 'origin', 'possibility'. Had he intended to denote origin or possibility by the word '*Sambhava*', then the scope of the narrative up to the end of canto VIII is sufficient.

Some scholars are of the opinion that, if we are to think that the original *Kumāra-sambhava* extends upto the end of the eighth canto, then we must assume that Kālidāsa left it unfinished. The poet's sudden death is suggested as a possible cause, but it is rejected by others on the ground that this poem is earlier than the *Raghuvamśa*. It is also suggested

1. For a collection of the defects of language and expression, in cantos IX-XVII, see R. V. Krishnamāchārya in *Saṅgdaya* (Sanskrit Journal, Madras), IX.

that the last pages of a single manuscript of the poem were perhaps lost. An ingenious, albeit not plausible, argument seeking to explain the incomplete nature of the work is that Kālidāsa abandoned the work as he was deterred by contemporary criticism of his dealing with the divine pair in the manner in which he did. Equally lacking in plausibility is the conjecture that the poet was actuated, in refraining from writing the further cantos, by the sense that the legend of the birth, with its weirdness, was not a fit subject for poetry. All this is obviously hypothetical.

The only quotation from the latter portion of the *Kumārasambhava* occurs in Ujjvaladatta's commentary on the *Uṇādisūtra*.¹ The passage,² quoted with the remark *iti kumāraḥ*, is said also to occur in Kumāradāsa's *Jānaki-haraṇa* which is cited by Ujjvaladatta (III. 73). Thus, a confusion arises as to whether the *Jānaki-haraṇa* borrowed it from the sequel of the *Kumārasambhava* or the latter from the former. If Ujjvaladatta's reference is to the *Kumārasambhava*, which is rendered unlikely by his use of *Kumāraḥ* instead of *Kumāre*, then the sequel to this poem may be reasonably supposed to have originated before the 14th. century A. D., the date of Ujjvaladatta.

As regards the *Meghadūta*, there are divergent text-traditions³ so far as the number of verses is concerned. In the matter of determining, however approximately, the genuine verses of the *Meghadūta* our chief guide is the commentators, besides the *Pārśvābhyudaya*⁴ of the Jaina author Jinasena (8th. century). The number of stanzas varies from 110 to

1. Ed. T. Aufrecht, Bonn, 1859, *ad.* IV. 66.

2. *ravaḥ pragalbhāhata-bherī-sambhavaḥ*. (It occurs as a variant of *Kumāra* XIV. 32 (a) in the NSP ed.)

3. On the question of the text-problem of this work, see *Meghadūta*, ed. S. K. De, New Delhi, 1957.

4. This work, a biography of the Jaina saint Pārśvanātha, in the form of *Samasyā-pūraṇa*, quotes, in each verse, one or two *Pādas* of the stanzas of the *Meghadūta*, as known to it, and gives the rest of the *Pādas* composed by its author.

127. On a critical examination of the diverse text-traditions, it appears that 110 or 111 verses are the genuine work of Kālidāsa. The verses which appear to be spurious are, however, well-turned, and so ingeniously dovetailed into the text that it is difficult for the general reader to detect them. We shall quote the verses which appear to be interpolations, and give an English rendering of them.

C. K. Raja has tried ¹ to establish that cantos IX to the end of the *Raghuvamśa* were not penned by Kālidāsa. His arguments, however, are not convincing. His theory has been refuted, with considerable degree of success, by V. Lakshminarayana. ²

1. Studies in Kālidāsa, *Annals of Oriental Research*, University of Madras, V; Notes on Kālidāsa, *Ibid.*, VI.

2. See *Poona Orientalist*, VIII, pp. 188-201.

भ्रमराष्टकम्
Bhramaraṣṭaka

The text, presented here, is based on the following sources.

- A — Devanāgarī transcript of Adyar Library (Madras) Bengali MS. No. TR 1084.
C — MS. No. 861 belonging to Calcutta University.
K — Text printed in *Kāvya-kalāpa*, Bombay, 1864.

भ्रमराष्टकम्

मन्दाक्रान्ता

दृष्ट्वा स्फीतोऽभवदलिरसौ लेख्यपद्मं विशालं
चित्रं चित्रं किमिति किमिति व्याहरन्निष्पपात ।
नासीद्ग्रन्थो न च मधुकणा नापि तत्सौकुमार्यं
घूर्णन् मूर्ध्ना बत नतमुखो व्रीडया निर्जंगाम ॥ १ ॥
गन्धाढ्यासौ भुवनविदिता केतकी स्वर्णवर्णा
पद्मभ्राम्त्या क्षुधितमधुपः पुष्पमध्ये पपात ।
अन्धीभूतः कुसुमरजसा कण्टकैश्छिन्नपक्षः
स्थातुं गन्तुं द्वयमपि सखे नैव शक्तो द्विरेफः ॥ २ ॥

शार्दूलविक्रीडित

गन्धाढ्यां नवमल्लिकां मधुकरस्त्यक्ता गतो यूथिकां
दैवात्तां च विहाय चंपकवनं पश्चात्सरोजं गतः ।
बद्धस्तत्र निशाकरेण विधिना क्रन्दत्यसौ मूढधीः
संतोषेण विना पराभवपदं प्राप्नोति मूढो जनः ॥ ३ ॥

Verse 1-b) A, C रूपं वर्णा for चित्रं चित्रं.

-c) K नास्मिन् for नासीत्, नास्ति for नापि.

-d) A, C ह्यवनत for बत नत. K शिरा for मुखो.

2-c) A, C पद्म for पद्मः.

This verse is identical with stanza 6 of the *Śṛṅgāra-rasāṣṭaka*, with चयल for क्षुधित (b) and लून for छिन्न (c).

3-b) A रसं for वनं.

4 K.

शार्दूलविक्रीडित

येऽमी ते मुकुलोद्गमादनुदिनं त्वामाश्रिताः षट्पदा-
स्ते भ्राम्यन्ति फलाद्वह्निर्बहिरहो दृष्ट्वा न संभाषसे ।
ये कीटास्त्वव दृक्पथं च न गतास्ते त्वत्फलाभ्यन्तरे
धिक् त्वां चूततरो परापरपरिज्ञानानभिज्ञो भवान् ॥ ४ ॥

नीतं जन्म नवीननीरजवने पीतं मधु स्वेच्छया
मालत्याः कुसुमेषु येन सततं केली कृता हेलया ।
तेनेयं मधुगन्धलुब्धमनसा गुंजालता सेव्यते
हा धिगद्वैववशात्स एव मधुपः कां कां दशां नागतः ॥ ५ ॥

द्रुतविलम्बित

अलिरसौ नलिनीवनचल्लभः
कुमुदिनीकुलकेलिकलावशः ।
विधिवशेन विदेशमुपागतः
कुटजपुष्परसं बहुमन्यते ॥ ६ ॥

अनुष्टुप्

पलाशकुसुमभ्रान्त्या शुक्रतुण्डे मधुवतः ।
पतत्येष शुकोऽप्येनं जम्बुभ्रान्त्या जिघांसति ॥ ७ ॥

वसन्ततिलक

रात्रिर्गमिष्यति भविष्यति सुप्रभातं
भास्वानुदेष्यति हसिष्यति पंकजश्रीः ।
इत्थं विचिन्तयति कोशगते द्विरेफे
हा हन्त हन्त नलिनीं गज उज्जहार ॥ ८ ॥

इति कालिदासकृतं भ्रमराष्टकं समाप्तम् ।*

4-b) K बहिरतो for बहिरहो.

-c) A दृक्पदं for ० पथं.

-d) K यतः for तरो.

5-d) K दैवकृतं for दैववशात्.

6-b) K रसः for वशः.

8-b) K पद्मजालं (A पद्मजातं) for पंकजश्रीः.

-c) A, C गतो for गते, द्विरेफो for द्विरेफे.

* K omits कालिदासकृतम्.

चातकाष्टकम्¹

वसन्ततिलक

चातैर्विधूनय विभीतय भीमनादैः
संचूर्णय त्वमथवा करकाभिधानैः ।
त्वद्धारिबिन्दुपरिपालिता जीवितस्य
नान्या गतिर्भवति वारिद चातकस्य ॥ १ ॥

रथोद्धता

चातकस्त्रिचतुरान् पयःकणान्
याचते जलधरं पिपासितः ।
सोऽपि पूरयति भूयसाम्भसा
चित्रमत्र महतामुदारता ॥ २ ॥

अनुष्टुप्

शक्यते येन केनापि जीवितेनैव जीवितम् (जीवितुम् ?) ।
किंतु कौ न व्रतेऽङ्ग^२प्रसंगः परदुःसहः ॥ ३ ॥
गर्जसि मेघ न यच्छसि तोयं
चातकपक्षी व्याकुलितोऽहम् ।
दैवादिह यदि दक्षिणवातः
क त्वं काहं क च जलपातः ॥ ४ ॥^३

शार्दूलविक्रीडित

वापोष्वल्पजलाशयो विशमयो नीचाल्पगाहो हृदः
क्षुद्रात् क्षुद्रतरो महाजलनिधिर्गण्डूषमेकं मुनेः ।
गंगाद्याः सरितः पयोनिधिगताः संत्यज्य तस्मादिमान्
....^४ खलु चातको जलमुचामुच्चैः पयो वाञ्छति ॥ ५ ॥

- 1 MS. No. XLII, A. 48 belonging to Adyar Library, Madras. The text is different from the poem of the same name in Haebler's *Kāvyaśaṅgraha*, but the same as the anonymous *Pūrvacātakāṣṭaka* printed in J. Vidyasagara's *Kāvyaśaṅgraha*, I.
- 2 This portion appears to be corrupt. कौलव्रते भंग yields plausible sense.
- 3 This verse is metrically defective.
- 4 Three initial letters are corrupt.

शार्दूलविक्रीडित

बीजैरंकुरितं नदीभिरुदितं वल्लीभिरुज्जृम्भितं
वृक्षैः पल्लवितं जनैश्च मुदितं धाराधरे वर्षति ।
एते चातक पातकं किमपि ते सम्यङ् न जानीमहे
यत्तेऽस्मिन् पतन्ति चंचुपुटके द्वित्राः पयोबिन्दवः ॥ ६ ॥

अनुष्टुप्

नदेभ्योऽपि ह्रदेभ्योऽपि पिबन्त्यन्ये वयः पयः ।
चातकस्य तु जीमूत भवानेवावलम्बनम् ॥ ७ ॥

मालिनी

नभसि निरवलम्बे सीदता दीर्घकालं
तदपि सुखनिविष्टोत्तानचंचू पुटेन ।
जलधर जलधारा दूरतस्तावदास्तां
ध्वनिरपि मधुरस्ते न श्रुतश्चातकेन ॥ ८ ॥

इति श्रीकालिदासकृतं चातकाष्टकं समाप्तम् ॥

गंगाष्टकम्
Gaṅgāṣṭaka

- A — MS. No. G 9485 belonging to Asiatic Society, Calcutta.
Substance : Country-made paper. Size : $6\frac{1}{2}'' \times 4''$. Folia : 5.
Lines 5 on a page. Character : Nāgara. Appearance : tolerable. Complete.
- B — MS. No. G 9406 belonging to Asiatic Society, Calcutta.
Substance : Country-made paper. Size : $8'' \times 4''$. Folia : 8.
Lines 8 on a page. Character : Nāgara. Date : Śaṃvat 1878. Appearance : Decayed. Complete. The codex contains also the *Gaṅgāṣṭaka* of Śaṃkara, the *Gaṅgā-stotra* of the same author and the *Gaṅgāṣṭaka* of Vālmīki.

गंगाष्टकम्

कृत्यक्षीणि करोटयः कति कति द्वोपिद्विपानां त्वचः
काकोलाः कति पन्नगाः कति सुधाधाम्नश्च खण्डाः कति ।
किं च त्वं च कति त्रिलोकजननि त्वद्वारिपूरोदरे
मज्जज्जन्तुकदम्बकं समुदयत्येकैकमादाय तत् ॥ १ ॥

देवि त्वत्पुलिनांगणस्थितिजुषां निर्मानिनां ज्ञानिनां
स्वल्पाहारनिबद्धशुद्धवपुषां तार्ष्णं गृहं श्रेयसे ।
नान्यत्र क्षितिमण्डलेश्वरशतैः संरक्षितो भूपतेः
प्रासादो ललनागणैरधिगतो भोगीन्द्रभोगोन्नतः ॥ २ ॥

तत्तत्तीर्थगतैः कदर्थनशतैः किं तैरनर्थाभितै-
ज्योतिष्टोममुखैः किमीशविमुखैर्यज्ञैरघञ्जाहृतैः ।
सूते केशववासवादिविबुधग्रामाभिरामां श्रियं
गङ्गे देवि भवत्तटीतृणकुटीवासः प्रयासं विना ॥ ३ ॥

गङ्गाद्वारमुपेत्य शीतलशिलामालम्ब्य हैमाचलो
 यैराकर्णि कुतूहलाकुलतया कल्लोलकोलाहलः ।
 ते शृण्वन्ति सुवर्णपर्वतशिरःसिंहासनाध्यासिनः
 संगीतागमसिद्धशुद्धरमणीमंजीरधीरध्वनिम् ॥ ४ ॥

दूरं गच्छ विपक्षकृच्छ्रं भवतो नालोकयामो मुखं
 रे पाराकवराक साकमितरैर्नाकप्रदैर्गम्यताम् ।
 सद्यः प्रोद्यन्मन्दमारुतरयात्प्राप्ता कपोलस्थलं
 गङ्गाम्भः कणिका विमुक्तिगणिकासङ्गाय संभाव्यते ॥ ५ ॥

विष्णोः संगतिकारिणी हरजटाटवीचारिणी
 प्रायश्चित्तविधायिनी जलकणैः पुण्यौघविस्तारिणी ।
 भूभृत्कन्दरदारिणी निजजले मज्जजनोत्तारिणी
 श्रेयःस्वर्गविहारिणी विदधतां गङ्गा मनोहारिणी ॥ ६ ॥

वाचालं विकलं खलं श्रितमलं कामाकुलं व्याकुलं
 चण्डालं तरलं निपीतगरलं दोषाविलं चाखिलम् ।
 कुम्भीपाकगतं तमन्तककरादक्लृप्त्य कस्तारयेन्
 मातर्जह्नुनरेन्द्रनन्दिनि तव स्वल्पोदबिन्दुं विना ॥ ७ ॥

... .. गले हतविले कामाकुले व्याकुले
 कण्ठे घर्घरघोषमलिने काये च संमीलति ।
 यां ध्यायन्नघभारभङ्गुरतनुः प्राप्नोति मुक्तिं नरः
 सा नश्चेतसि जाह्नवी निवसतां संसारसंतापहृत् ॥ ८ ॥

इति ¹श्रीकविकालिदासविरचितं गङ्गाष्टकं समाप्तम् ।

Verse 4 (d) B शुद्धसिद्धि for सिद्धशुद्ध.

Verse 5 (d) B निपीत for विमुक्ति.

Verse 6 (b) B विनाशिनी (?) for विधायिनी.

(d) B विजयते for विदधतां,

Verse 7 (b) B शिखाविचाराविलं (?) for दोषाविलं चाखिलं.

Verse 8 (a) – first four syllables corrupt.

(c) B अपि for अद्य; तरः for तनुः.

(d) B मे चेतसि for नश्चेतसि.

1 A श्रीमत् for श्रीकवि; समाप्तिमगात् for समाप्तम्.

महापद्यम्¹

अनुष्टुप्

अस्थिवदधिवच्चैव शङ्खवद्वक्त्रवत्तथा ।
राजन् तव यशो भाति पुनः संन्यासिदन्तवत् ॥ १ ॥
कालिदास इमं श्लोकं स्वकवित्वस्य शोपकम् ।
लिखित्वा प्रददौ पत्रं कवये शंकराय वै ॥ २ ॥
पठित्वा शंकरः श्लोकं प्रहसन् कौतुकाय तत् ।
पत्रं करे समादाय सानन्दस्त्वरया तदा ॥ ३ ॥
कालिदासेन सहितो भोजराजसभां ययौ ।
अथ दृष्ट्वा स राजानमाशिषं प्रजगाद ह ॥ ४ ॥

शार्दूलविक्रीडित

राजन्नभ्युदयोऽस्तु शंकरकवे किं पत्रिकायामिदं
पद्यं कस्य तवैव कीर्तिरचना तत्पठ्यतां पठ्यते ।
किंत्वासामरविन्दसुन्दरदृशां द्राक् चामरान्दोलना-
दुद्वेलेद्भुजवल्लिकंकणक्षणत्कारः क्षणं वार्यताम् ॥ ५ ॥

शिखरिणी

महाराज श्रीमन् जगति यशसा ते ध्रुवलिते
पयःपारावारं परमपुरुषोऽयं मृगयते ।
कपर्दी कैलासं करिवरमथोयं कुलिशभृत्
कलानाथं राहुः कमलभवनोहंसमधुना ॥ ६ ॥

स्रग्धरा

नीरक्षीरे गृहीत्वा सकलखगपतीन् याति नालैकजन्मा
तत्र धृत्वा कराब्जे सकलजलनिधीन् चक्रपाणिर्मुकुन्दः ।
सर्वानुद्धृत्य शैलान् दहति पशुपतिर्भालनेत्रेण पश्यन्
व्याप्ता त्वत्कीर्तिकान्ता सकलवसुमतीं भोजराज क्षितीन्द्र ॥१॥^२

1. Printed in the *Kāvya-kalāpa* and in the *Kāvya-saṃgraha* of 10th
J. Vidyasagara and Haeblerlin.

2. This stanza occurs in the *Bhoja-prabandha*, III[. 12.

शार्दूलविक्रीडित

श्रीमद्राजशिखामणे तुलयितुं धाता त्वदीयं यशः
कैलासं च निरोक्ष्य तत्र लघुतां तत्पूर्तये पर्यधात् ।
उक्षाणं तदुपर्युमासहचरं तन्मूर्ध्नि गङ्गाक्षरं
तस्याग्रे फणिपुङ्गवं तदुपरि स्फारं सुधादीधितिम् ॥ ८ ॥

पृथ्वी

अपायि मुनिना पुरा पुनरमायि मर्यादया
अतारि कपिना पुरा पुनरदाहि लङ्कारिणा ।
अमन्थि मुरवैरिणा पुनरवन्धि लङ्कारिणा
क नाम वसुधापते तव यशोऽम्बुधिः काम्बुधिः ॥ ९ ॥

स्रग्धरा

स्वस्ति श्रीभोजराज त्रिभुवनविजयो धार्मिकः सत्यवादी
पित्रा ते मे गृहोता नव नवतियुता रत्नकोटिर्मदीया ।
तां त्वं मे देहि शीघ्रं सकलबुधजनैर्ह्रायते सत्यमेतत्
नो वा जानन्ति केचिन्नवकृतमिति चेद् देहि लक्षं ततो मे ॥ १० ॥

शार्दूलविक्रीडित

मागाः प्रत्युपकारकातरधिया वैमुख्यमाकर्णय
श्रीकर्णाट वसुन्धराधिपसुधासिक्तानि सूक्तानि मे ।
वर्ण्यन्ते कति नाम नार्णवनदीभूगोलबिन्द्याटवी-
झञ्झामारुतचन्द्रमः प्रभृतयस्तेभ्यः किमाप्तं मया ॥ ११ ॥

इति श्रीमहाकविकालिदासकृतं महापद्य समाप्तम् ॥

मङ्गलाष्टकम्

Description of the printed text and manuscripts.

- As₁ — MS. No. 9545 belonging to Asiatic Society, Calcutta. Country-made paper, 8"×4". Folia 3. Lines 8 on a page. Characters—Nāgara. Complete. Extremely corrupt.
- As₂ — MS. No. 3075 belonging to Asiatic Society, Calcutta. Country-made paper, 11"×5". Folia 4. Lines 8 on a page. Characters—Nāgara. Complete. Corrupt.
- Ad. — Copy of Adyar Library MS. No. 67119 (in Telugu characters).
- B — Copy of the text as printed in the *Bṛhat-stotra-muktā-hāra*, Vol. II, ed. G. M. Mehendale, Gujarāṭi Printing Press, Bombay, 1916.
- M₁ — Copy of the *Varamaṅgalāṣṭaka*, MS. No. D 14188, belonging to Govt. Oriental MSS. Library, Madras. Last two verses corrupt.
- M₂ — Copy of the *Maṅgalāṣṭaka*, MS. No. D 14309, belonging to Govt. Oriental MSS. Library, Madras. The portion following the third stanza is corrupt.
- T — Text as printed in the *Tibetan Tripitaka*, reprinted by Otani University, Kyoto, Vol 87, pages 265-66.

मङ्गलाष्टकम्

श्रीमःपंकजविष्टरौ हरिहरौ वायुर्महेन्द्रोऽनल-
श्चन्द्रो भास्करवित्तपालवरुणप्रेताधिपादिग्रहाः ।
प्रद्युम्नो नलकूबरः सुरगजश्चिन्तामणिः कौस्तुभः
स्वामी शक्तिधरश्च लाङ्गलधरः कुर्वन्तु नो मङ्गलम् ॥ १ ॥

Verse 1 (b) B प्रेताधिपाहि or o दि.

(c) M₁, M₂ गुरु for गज.

(d) B तु for च.

गौरी श्रीरदितिश्च कद्रुविनते भूतिः सुपर्णा शुभा
सावित्री तु सरस्वती वसुमती सत्यव्रतारुन्धती ।
स्वाहा जाम्बवती सुरुक्मभगिनी दुःस्वप्नविध्वंसिनी
वेला चाम्बुनिधेः समीनमकराः कुर्वन्तु नो मंगलम् ॥ २ ॥

नेत्राणां त्रितयं शिवं पशुपतेरग्नित्रयं पावनं
यत्तद्विष्णुपदत्रयं त्रिभुवनं ख्यातं च रामत्रयम् ।
गंगावाहपद्मत्रयं सुविमलं वेदत्रयं ब्राह्मणं
संध्यानां त्रितयं द्विजैः सुविहितं कुर्वन्तु नो मंगलम् ॥ ३ ॥

अश्वत्थो वटवृक्षचन्दनतरुर्मन्दारकल्पद्रुमो
जम्बूनिम्बकदम्बचूतसरका वृक्षाश्च ये क्षीरिणः ।
सर्वे ते फलसंयुताः प्रतिदिनं विभ्राजनं राजते
रम्यं चैत्ररथं च नन्दनवनं कुर्वन्तु नो मंगलम् ॥ ४ ॥

Verse 2 (a) AS₁, AS₂ गौरी श्रीकुलदेवता for गौरी ... च. M₁ विनता
(B सुभगा) for विनते.

(b) AS₁, Ad, T सावित्री (Ad, M₁, M₂, T add च here)
सरस्वती च सुरभिः (M₂ सुभगा) for सावित्री मती.
AS₂, Ad. च for तु. B पत्युर्व्रता for सत्यव्रता.

(c) AS₂ स्वधा भगवती for सु नी. M₁, M₂ च रुक्मि
for सुरुक्म.

(d) B समीन for समीन.

Verse 3 (a) Ad शुभं for शिवं.

(c) B पथ for पद, देव for वेद. Ad., T सुस्वरं for ब्राह्मणं.

(d) M₁, T अभिमतं for सुविदितं.

4 (a) Ad, M₁ वदरी च for वटवृक्ष. AS₂, Ad द्रुमा for द्रुमो.

(b) Ad. चूताः सरसा for चूतसरला. M₁ जंबूस्तर्ज कदम्ब
चूतधवला for जम्बू सरला.

(c) AS₂, Ad transpose सर्वे and ते. M₁, AS₁ मिश्रिताः
for संयुताः. M₁ सकुसुमाः पुष्पागदाडीवनम् for प्रति ...
राजते. T appears to read the line as सर्व ते फल
मिश्रितं वनकुलं वैभ्राजितं भ्राजितं.

(d) B, T सु for च. M₁ कोकनदं सु for चैत्र ... च.

वाल्मीकिः सनकः सनन्दनमुनिर्व्यासो वसिष्ठो भृगु-
 जर्बालिर्जमदग्निर्जहुजनको गर्गोऽङ्गिरा गौतमः ।
 मान्धाता ऋतुपर्णवेनसगरा धन्यो दिलीपो नलः
 पुण्यो धर्मसुतो ययातिर्नहुषो कुर्वन्तु नो मंगलम् ॥ ५ ॥
 ब्रह्मा वेदपतिः शिवः पशुपतिः सूर्यो ग्रहाणां पतिः
 शक्रो देवपतिर्यमः पितृपतिः स्कन्दश्च सेनापतिः ।
 यक्षो वित्तपतिर्हरिश्च जगतां वायुः पतिः प्राणिनां
 इत्येते पतयः समेत्य सततं कुर्वन्तु नो मंगलम् ॥ ६ ॥
 गङ्गा सिन्धु सरस्वती च यमुना गोदावरी नर्मदा
 कावेरी सरयू महेन्द्रतनया चर्मण्वती वेणुका ।
 शिप्रा वेत्रवती महासुरनदी ख्याता च या गंडकी
 पूर्णाः पुण्यजलैः समुद्रसहिताः कुर्वन्तु नो मङ्गलम् ॥ ७ ॥

5 (a) B तरु for मुनि.

(b) B कच्छ for जल्लु. T गर्गस्तथा for गर्गोऽङ्गिरा.

(c) Ad नहुषः ककुत्स्थभरतौ वैष्णो (M₁ नहुषो नृपश्च सगरो वेणु)
 for ऋतुपर्ण *** धन्यो.

(d) AS₁ रामो for पुण्यो, भरताः for नहुषो.

6 (a) B सूर्यश्च चक्षुष्पतिः (T शक्रः सुराणां पतिः) for सूर्यो ग्रहाणां पतिः.

(b) AS₁, AS₂ चन्द्रश्च तारापतिः for स्कन्द *** पतिः.

(d) Ad गिरयः for पतयः. AS₁, AS₂, Ad सुमेरुसहिताः for
 समेत्य सततं.

7 (b) B वेदिका for वेणुका.

(c) M₁ वेगवती for वेत्रवती.

Concluding verse :—

(b) Ad वृत्तैः प्रणीतं त्विह for विप्र कृतम्.

(c) Ad निर्व्याजिभक्त्यन्वितो for नित्यं मान्.

(d) B reads the line as गंगासागरसंगमे प्रतिदिनं
 कुर्वन्तु नो मंगलम्.

AS₂ reads गंगासागरसंगमोद्भवफलं (the rest is corrupt).

T गंगावारिधिसंगमे (corrupt) आप्नोति
 पुण्यां गतिम्.

लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा
गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः ।
अश्वः सप्तमुखः सुधा हरिधनुः शंखो विषं चाम्बुधेः
रत्नानीति चतुर्दश प्रतिदिनं कुर्वन्तु नो मङ्गलम् ॥ ८ ॥

इत्येतद्वरमङ्गलाष्टकमिदं पापौघविध्वंसनं
पुण्यं संप्रति कालिदासकविना विप्रप्रबन्धीकृतम् ।
यः प्रातः शृणुयात्समाहितमना नित्यं पठेद्भक्तिमान्
गंगासागरसंगमादवभृथात्प्राप्नोति पुण्यं महत् ॥ ९ ॥

इति श्रीकविकालिदासविरचितं मङ्गलाष्टकं संपूर्णम् ।*

* T समाप्तम् for संपूर्णम्.

AS₂ इति श्रीकालिदासमङ्गलाष्टकं संपूर्णम् ॥

B इति मङ्गलाष्टकस्तोत्रं संपूर्णम् ॥

Additional Verses

The text, printed in the *Bṛhat-stotra-muktā-hāra*, reads the following stanza in between stanzas 7 and 8 :—

गंगा गोमतिर्गणपतिर्गोविन्दगोवर्धना
गीतां गोमयगोरजो गिरिसुता गंगाधरो गौतमः ।
गायत्री गरुडो गदां गिरिगुहा गंभीरगोदावरी
गंधर्वग्रहगोपगोकुलजनाः कुर्वन्तु नो मंगलम् ॥

The same verse is read in AS₁ with the following variants: गोविन्दगोवर्धनौ for गो...मा (a); गदाधरगया for गदा...हा (c); गणाः for जनाः (d).

It is read also by AS₂, but this portion is extremely corrupt; गदाधरगया for गदा...हा can, however, be read.

AS₁ gives the following verse, but the portion is corrupt. We note below as much as can be restored.

शैलेन्द्रो दशवेलबद्धवलयः श्रीशैलशंखादयः
श्रन्द्र ... श्रीकंठवासादायः ... ।
... ..
सर्वे ते गिरयः सुमेरुसहिताः कुर्वन्तु नो मंगलम् ॥

T also reads the above verse which is extremely corrupt.

M₁ gives the stanza which is also corrupt. The following represent what can be restored :

श्रीशैलेन्द्र सुबेल ... त्रिकूटादयः
चन्द्र द्रोणमहेन्द्रमंदरगिरिश्रीकंठ ... ।
... तुरंग ... श्मश्रुंगाचलाः
सर्वे ते ... कुर्वन्तु ते मंगलम् ॥

M₂ also gives the same verse in a corrupt form. The following lines represent as much as can be restored :

श्रीशैलेन्द्रसुमेरुविन्ध्यमलयाः श्रीसिंहादोद्भवाः
 चन्द्रद्रोणमहेन्द्रमंदरगिरिश्रीकंठ ।

 ... जले सुमेरुसहिताः कुर्वन्तु ते मंगलम् ॥

Ad. reads this stanza as follows, the corrupt portions being indicated by dotted lines :—

शैलेन्द्रसंवेतविन्ध्यमलयाद्रिसिंहापादा नगाः
 चन्द्रद्रोणमहेन्द्रमंदरगिरिश्रीकंठवा ... ।
 ... प्रक्षुण्णशृंगोन्वयः
 सर्वे ते गिरयः सुमेरुसहिताः कुर्वन्तु वां मंगलम् ॥

M₁ reads the following; corrupt portions are indicated by dotted lines :—

शेषस्तक्षकशंखकालि वासुकिः
 पद्मसंज्ञक इति ख्याताश्च ये पन्नगाः ।
 अन्ये काननगह्वरेषु जलधौ ये प्रान्तरे च स्थिता
 ... कुर्वन्तु नो मंगलम् ॥

M₂ also reads the above verse of which only the following words can be deciphered, the rest being corrupt :—

वासुकि पद्म ... पन्नगा ... गह्वरेषु जलधौ ...

M₁ reads a verse of which the following portion can only be recovered :—

नन्दा नारदनमंदानग ... नवग्रहाः ... कुर्वन्तु नो मंगलम् ॥

M₁ reads a verse of which the following portion only can be restored :—

कालिन्दी कलशोद्भव कलिमलः ... कौशिकः कुर्वन्तु नो मंगलम् ॥

M₂ gives the following verse :—

शुद्धान्नं दधि पायसं जलधरं कुंभप्रपूर्णं जलं
 स्निग्धं चन्दनचर्चितं परिमलं गोरोचनं श्रीफलम् ।
 ... प्रभातसमये गोरोचनं मृण्मयैः
 दूर्वा ... कुर्वन्तु ते मंगलम् ॥

M₁ also reads the same verse as follows :—

शुद्धान्नं दधिपायसं पूर्णं जलं
 शंखं सुकरवक्त्रदन्तरुचिरम् ।
 विदः प्रभातसमये गाः कांचन
 कुर्वन्तु ते मंगलम् ॥

Ad. reads the above stanza as follows :—

स्निग्ध पायसं सुहृचिरं कुंभप्रपूर्णं जलं
 शंखश्चन्दनमौक्तिकासुविपुलं गोरोचनं श्रीफलम् ।
 विप्रा वेदविदः प्रभातसमये गौः कांचनं ब्रीहयो
 दूर्वा प्रतिदिनं कुर्वन्तु वां मंगलम् ॥

AS₁ reads the same stanza of which only the following words can be restored :—

... .. गोरोचना श्रीफलं
 विप्रा वेदविदः प्रभातसमये गोधूम

T reads the same stanza with पुष्पकं सुरतरो for मौक्तिका सुविपुलं.

AS₂ opens the Aṣṭaka with the following stanza :—

... .. सुरपूजितो गुणमयो लम्बोदरस्त्रियुतो
 शश्वद्रोगजकर्णको गजमुखो गंभीरविद्यागणो ।
 गौर्याः पुत्रगणेश्वरो हरसुतो गो
 यात्राजन्म विवाहकर्मसमये कुर्वन्तु नो मंगलम् ॥

AS₂ reads the following stanza in a corrupt form :—

ब्रह्म सुरधुनिवेद च
 धनुर्धरजल भिन्नाक्षरं वैदिकम् ।
 वाजीकोक
 प्रतिदिनं कुर्वन्तु नो मंगलम् ॥

AS₂ reads the following stanza in a corrupt form :—

ब्राह्मी भगवती राजीमति द्रौपदी
 कौशल्या च मृगावती च तुलसी सीता सभद्रा शिवा ।
 कुन्ती शीलवती
 कुर्वन्तु नो मंगलम् ॥

AS₂ reads the following verse in a corrupt form :—

ब्रह्मा चाखिलदेवता ऋषिगणसूर्यादिसर्वे ग्रहा
भूपाला गंगादिनद्यादयः ।
मार्कण्डेयसमस्त पुरुषा दिक्पालदेवगणा
गायत्र्यादिसमस्तमन्त्रसहिता कुर्वन्तु नो मंगलम् ॥

T also reads the above verse which in corrupt. It appears to read वनपालकादि after भूपाला, and मच्छिन्द्रादि for मार्कण्डेय.

AS₂ reads an additional verse of which the following portions only are available :—

... .. ब्रह्मपुरा महेन्द्रनगरी लंकापुरी द्वारिका
किष्किन्धा मथुरा तथैव मिथिलावन्ती जयन्ती ... ।
... ..
... .. गया कुर्वन्तु नो मंगलम् ॥

Ad. opens the *Aṣṭaka* with the following verses which are not in the usual *Śārdūlavikrīḍita* metre :—

यज्ञोपवीतकृतभोगिराजो गणाधिराजो गजदेववक्त्रः ।
सुराधिराजार्चितपादपद्मः सदा कुमाराय शुभं करोतु ॥
विधातृपद्माक्षिमहोक्षवाहाः सरस्वती श्रीगिरिजासमेता ।
... .. भद्रं कुमाराय शुभं करोतु ॥

मासाश्च पक्षाश्च दिनानि वारा राश्यर्क्षयोगः करणानि सम्यक् ।
ग्रहाश्च वेदादितिजाः समन्त्राः श्रियं कुमारं ताः कुर्वन्तु वां मंगलम् ॥

[The last line is obviously contrary to metre]

नवग्रहस्तोत्रम्

The text, presented here, is based on a collation of transcripts of the following manuscripts :—

M — MS. No. D 9529 belonging to Govt. Oriental Manuscripts Library, Madras.

Title : नवग्रहमंगलाष्टकम् ।

P — MS, belonging to University of Pennsylvania, Philadelphia, noticed in Poleman's *A Census of Indic Manuscripts*, No. 4959.

Title : नवग्रहस्तोत्रम् ।

नवग्रहस्तोत्रम्

भास्वान् काश्यपगोत्रजोरुणरुचिर्यः सिंहराशीश्वरः
षट्त्रिस्थो दश शोभनो गुरु शशी भौम सुमित्रः सदा ।
शुक्रो मन्दरिपुः कलिङ्गजनितश्चाग्नीश्वरो देवता
मध्ये वर्तुलपूर्वदिग्दिनकरः कुर्यात्सदा मंगलम् ॥ १ ॥

चन्द्रः कर्कटकः प्रभुः सितनिभश्चात्रेयगोत्रोद्भव-
श्चाग्नेयश्चतुरक्षवारुणमुखश्चापो (?) उमाधीश्वरः ।
षट्सप्ताग्नि दशैक शोभनपरो शोरिः कुजोर्कप्रियः
स्वामी यामुनदेशजो हिमकरः कुर्यात्सदा मंगलम् ॥ २ ॥

भौमो दक्षिणदिक् त्रिकोणयमदिग्विन्ध्येश्वरः खादिरः
स्वामी वृश्चिकमेषयोः सुरगुरुश्चार्कः शशी सौहृदः ।
शोरिः षट्त्रिफलप्रदस्तु वसुधास्कन्धः क्रमाद् देवता
भारद्वाजकुलोद्भवः क्षितिसुतः कुर्यात्सदा मंगलम् ॥ ३ ॥

1. (a) M सिंहपोकः समित् for सिंहराशीश्वरः.
2. (c) M फलः सौम्यस्तयार्कप्रियः for परो ... प्रिय.
- (d) M पर्णतन्निधः for जो हिमकरः.

सौम्योदङ्मुखपीतवर्णमगधश्चात्रेयगोत्रोद्भवो
वाणेशानदिशः सुहृद्विसुतः शत्रुर्धनुः शीतगुः ।
कन्या युग्मपतिर्दशाष्टचतुरः षण्णेत्रगः शोभनो
विष्णुर्जिष्णवधिदेवता शशिसुतः कुर्यात्सदा मंगलम् ॥ ४ ॥

जीवांगिरसगोत्रजोत्तरमुखो दीर्घोत्तरासंस्थतः
प्रीतोऽश्वत्थसमिच्च सिन्धु-जनितश्चेन्द्रो विधिर्देवता ।
सूर्येन्दुक्षितिजप्रियः शशिसुतः शत्रुर्धनुर्मीनपः
सप्तांशद्विशरप्रियः सुरगुरुः कुर्यात्सदा मंगलम् ॥ ५ ॥

शुक्रो भार्गवगोत्रजः सितनिभः ... मुखः पूर्वदिक्
पंचालस्थवृषस्तुलाधिपमहाराष्ट्राधिपोदुंबरः ।
इन्द्राणी मघवा च बोधनशनिर्मित्रेन्दुसूर्यावरो
षष्ठाग्निर्दशवर्जितेषु शुभदः कुर्यात्सदा मंगलम् ॥ ६ ॥

मन्दः कृष्णनिभस्तु पश्चिममुखः सौराष्ट्रपः काश्यपः
स्वामी माकरकुम्भयोर्भृगुबुधो मित्रार्कचन्द्रा रिपुः ।
स्थानं पश्चिमदिक् प्रजापतियमौ देवौ धनुष्यासनौ
षट्त्रिस्थः शुभकृच्छमी रविसुतः कुर्यात्सदा मंगलम् ॥ ७ ॥

राहुः सिंहलदेशजो निःश्रुतिः कृष्णांगशूर्पासनो
यः पैठोनसगोत्रसंभवसमिद्दूर्वामुखो दक्षिणः ।
यः सार्पोऽप्याधिदेवता निःश्रुतिः प्रत्याधिदेवः सदा
षट्त्रिस्थः शुभकृच्छ सिंहगसुतः कुर्यात्सदा मंगलम् ॥ ८ ॥

-
4. (a) M सौम्यः पीत उदङ्मुखः समिधपाम् for सौम्यो ... मगध
(b) P सुहृद् ... भृगुः शत्रुर्गुरुः शीतगुः for सुहृद् ... शीतगु.
(d) M मगधजः for शशिसुतः.
5. (a) M जीवश्चांगिर for जीवांगिरस
(b) M वीतो for प्रीतो. P श्रापोऽथ मीनाधिपः for जनित ... देवता.
(c) M बुधसितः for सुरगुरुः.
7. (b) M reads the line thus—नक्रः कुम्भपमित्रसौम्यभृगुजावर्केन्दुभीमारयः.
(c) M धनुश्चासनात् for धनुष्यासनौ.

केतुर्जैमिनिगोत्रजः कुशसमिद्धायव्यकोणेस्थित-
 चित्राङ्गो ध्वजलाञ्छनो भगवता हव्योपमाशामुखः ।
 ब्रह्मा चैव सचित्रविम्बसहितः प्रत्याधिदेवः सदा
 षट्त्रिस्थः शुभकृच्च केतुगणकः कुर्यात्सदा मंगलम् ॥ ९ ॥

इत्येतद्ग्रहमंगलाष्टकमिदं लोकोपकारप्रदं
 पापो प्रशमंमहाशुभकरं सौभाग्यसंवर्धनम् ।
 यः प्रातः शृणुयात्पठेत्प्रतिदिनं श्रीकालिदासोदितं
 स्तोत्रं मंगलदायकं शुभकरं सौभाग्यदः सर्वदा ॥ १० ॥

इति श्रीकालिदासविरचितं नवग्रहस्तोत्रं समाप्तम् ॥*

9. (b) M चित्राङ्क for चित्राङ्गो; हि भगवान् यो दक्षिणदिङ् खः for
 भगवता ... मुखः.

10. M reads the stanza thus :—

इत्येतद्ग्रहमंगलाष्टकमिदं पापौघविच्छेदनम्
 पुण्यं संप्रति कालिदासकविना नित्यं प्रवन्धीकृतम् ।
 प्रातर्यसु पठेत्समाहितधिया सेवया
 गंगासागरसंगमे प्रतिदिनं स्नात्वा फलं लभ्यते ॥

* No colophon in M.

नवरत्नमाला¹

ॐकारपंजरशुकीमुपनिषदुद्यानकेलिकलकण्ठीम् ।
 आगमविपिनमयूरीमार्यामन्तर्विभावये गौरीम् ॥ १ ॥
 द्यमानदीर्घनयनां देशिकरूपेण दर्शिताभ्युदयाम् ।
 घामकुचानिहितवीणां वरदां संगीतमातृकां वन्दे ॥ २ ॥
 श्यामलिमसौकुमार्यामानन्दामन्दसंपदुन्मेषाम् ।
 तद्वणिमकरुणापूरां मदजलकल्लोललोचनां वन्दे ॥ ३ ॥
 नखमुखमुखरितवीणानादरसास्वादनवनबोझासम् ।
 मुखमम्ब मोदयतु मां मुक्ताताटङ्कमुग्धहसितं ते ॥ ४ ॥
 सरिगमपधनिरतां तां धीणासंक्रान्तकान्तहस्तान्ताम् ।
 शान्तां मृदुलस्वान्तां कुचभरतान्तां² नमामि शिवकान्ताम् ॥ ५ ॥
 अवदुतटघाटतचूलीपालीं तालीपलाशताटङ्काम् ।
 वीणावादनवेलाकम्पितशिरसं नमामि मातङ्गीम् ॥ ६ ॥
 वीणारवानुषङ्गं विकचमदामोदमाधुरीभृङ्गम् ।
 करुणापूरतरङ्गं कलये मातङ्गकन्यकापाङ्गम् ॥ ७ ॥
 मणिभङ्गमचकाङ्गीं मातङ्गीं नौमि सिद्धमातङ्गीम् ।
 यौवनवनसारङ्गां संगीताम्भोरुहानुभवभृङ्गीम् ॥ ८ ॥
 मेचकमासेचनकं मिथ्यादृष्टान्तमध्यभागं तम् ।³
 मातस्तव स्वरूपं मङ्गलसंगीतसौरभं मन्ये ॥ ९ ॥
 नवरत्नमालिकाख्यां विरचितमातङ्गकन्यकाभूषाम् ।
 यः पठात् लिखति वैतां स भवेद्वागीश्वरः साक्षात् ॥ १० ॥
 इति महाकविश्रीकालिदासकृता नवरत्नमाला समाप्ता ॥

1. Copied from *Kāvya-mālā*, IV (3rd ed., 1937), p. 199. Alternative readings, as noted in the footnotes, are given below. The *Devī-Śaṭka*, ascribed to the *Kālikātantra*, contains verses of this hymn.
2. खिन्नां for तान्तां.
3. The line is read thus—मेचकं तदासेचनकं तृप्तेर्नास्त्यन्तो यस्य दर्शनात्.

पुष्पबाणविलासम्

Description of printed texts and manuscripts.

The present text is based on the Nirṇayasāgara Press edition, 1947. The variants, which are only a few, have been taken from the following.

A — Ms. No. 8296 belonging to Asiatic Society, Calcutta. Substance—Foolscap paper. $11 \times 4\frac{1}{2}$ inches. Folia—4. Lines 11 on a page. Character—Nāgara. Date—Samvat 1961. Complete.

Beng—Text of the *Puṣṭabāṇa-vilāsa* in Bengali characters, with Bengali translation, included in the *Kālidāser Granthāvalī*, Calcutta, 1322 B. S.

J — Text in the ed. by J. Vidyāsāgara, Calcutta, 1874.

M — Transcript of MS. No. D 11971 belonging to Govt. Oriental MSS Library, Madras.

पुष्पबाणविलासम्

शार्दूलविक्रीडित

भीमद्रोपवधूस्वयंग्रहपरिष्वङ्गेषु तुङ्गस्तन-
व्यामर्दगलितेऽपि चन्दनरजस्यङ्गे वहन् सौरभम् ।
कश्चिज्जागरजातरागनयनद्वन्द्वः प्रभाते श्रियं
विभ्रत्कामपि वेणुनादरसिको जाराग्रणीः पातु वः ॥ १ ॥

मालिनी

भुवनविदितमासीद् यच्चरित्रं विचित्रं
सह युवतिसहस्रैः क्रीडतो नन्दसूनो ।
तदखिलमवलम्ब्य स्वादु शृङ्गारकाव्यं
रचयितुमनसो मे शारदास्तु प्रसन्ना ॥ २ ॥

शार्दूलविक्रीडित

कान्ते दृष्टिपथं गते नयनयोरासीद्विकासो महान्
प्राप्ते निर्जनमालयं पुलकिता जाता तनुः सुभ्रुवः ।
वक्षोजग्रहणोत्सुके समभवत्सर्वाङ्गकम्पोदयः
कण्ठालिङ्गनतत्परे विगलिता नीवी दृढापि स्वयम् ॥ ३ ॥

शार्दूलविक्रीडित

मां दूरादरविन्दसुन्दरदरस्मेरानना संप्रति
 द्रागुत्तुङ्गघनस्तनाङ्गनगलञ्चारुत्तरीयाञ्चला ।
 प्रत्यासन्नजनप्रतारणपरा पाणिं प्रसार्यान्तिके
 नेत्रान्तस्य चिरं कुरङ्गनयना साकूतमालोकते ॥ ४ ॥

वसन्ततिलक

नीरन्ध्रमेतदवलोकय माधवीनां
 मध्ये निकुञ्जसदनं च्युतपुष्पकीर्णम् ।
 कुर्युर्यदीह मणितानि विलासवत्यो
 बोद्धुं न शक्यमबले निनदैः पिकानाम् ॥ ५ ॥

शार्दूलविक्रीडित

दष्टं बिम्बधियाधराग्रमरुणं पर्याकुलो धावनात्
 धम्मिल्लस्तिलकं भ्रमाम्बुगलितं छिन्ना तनुः कण्टकैः ।
 भाः कर्णज्वरकारिकङ्कणह्वनत्कारं करौ धुन्वती
 किं भ्राम्यस्यटवीशुकाय कुसुमान्येषा ननान्दाग्रहीत् ॥ ६ ॥

शार्दूलविक्रीडित

बिभ्राणा करपल्लवेन कवरीमेकेन पर्याकुला-
 मन्येन स्तनमण्डले निदधती स्रस्तं दुकूलाञ्चलम् ।
 षषा चन्दनलेशलाञ्छिततनुस्ताम्बूलरक्ताधरा
 निर्याति प्रियमन्दिराद्रतिपतेः साक्षाज्जयश्रीरिव ॥ ७ ॥

शार्दूलविक्रीडित

कान्तो यास्यति दूरदेशमिति मे चिन्ता परं जायते
 लोकानन्दकरो हि चन्द्रवदने वैरायते चन्द्रमाः ।
 किं चायं वितनोति कोकिलकलालापो विलापोदयं
 प्राणानेव हरन्ति हन्त नितरामाराममन्दानिलाः ॥ ८ ॥

मालिनी

नवकिसलयतल्पं कल्पितं तापशान्त्यै
 करसरसिजसङ्गात्केवलं म्लापयन्त्याः ।
 कुसुमशरकृशानुप्रापिताङ्गारतायाः
 शिव शिव परितापं को वदेत्कोमलाङ्गथाः ॥ ९ ॥

शार्दूलविक्रीडित

शेते शीतकरोऽम्बुजे कुचलयद्वन्द्वद्विनिर्गच्छति
स्वच्छा मौक्तिकसंहतिर्धवलिमा हैमीं लतामञ्चति ।
स्पर्शात्पङ्कजकोशयोरभिनवा यान्ति स्रजः क्लान्तताम
एषात्पातपरंपरा मम सखे यात्रास्पृहां कृन्तति ॥१०॥

शार्दूलविक्रीडित

दूतीदं नयनोत्पलद्वयमहो तान्तं नितान्तं तव
स्वेदाम्भःकणिका ललाटफलके मुक्ताश्रियं बिभ्रति ।
निःश्वासाः प्रचुरीभवन्ति नितरां हा हन्त चन्द्रातपे
यातायातवशाद्वृथा मम कृते श्रान्तासि कान्ताकृते ॥११॥

मालिनी

अधिवसति वसन्ते मर्तुकामा दुरन्ते
नवकिसलयतल्पे पुञ्जिताङ्गारकल्पम् ।
विरहमसहमाना चक्रवाकीसमाना
चकितवनकुरङ्गीलोचना कोमलाङ्गी ॥१२॥

शार्दूलविक्रीडित

नैष्ठुर्यं कलकण्ठकोमलगिरां पूर्णस्य शीतद्युते-
स्तिग्मत्वं वत दक्षिणस्य मरुतो दाक्षिण्यहानिश्च ताम् ।
स्मर्तव्याकृतिमेव कर्तुमबलां सन्नाहमातन्वते
तद्विघ्नः क्रियते तृणादिचलनोद्भूतैस्त्वदासिभ्रमैः ॥१३॥

शार्दूलविक्रीडित

साश्रे मा कुरु लोचने विगलति न्यस्तं शलाकाञ्जनं
तीव्रं निःश्वसितं निवर्तय नवास्ताम्यान्त कण्ठस्रजः ।
तल्पे मा लुठ कामलाङ्गि तनुतां हन्ताङ्गरागोऽश्रुते
नातीतो दयितोपयानसमयो मास्मान्यथा मन्यथाः ॥१४॥

शार्दूलविक्रीडित

काचित्सार्चजनीनविभ्रमपरा मध्येसखीमण्डलं
लोलाधिभ्रुवसंज्ञया विदधती सख्या सहाभाषणम् ।
अक्षणोरञ्जनमञ्जसा शशिमुखी विन्यस्य वक्षोजयोः
स्थूलभावुकयोः स्थितं मणिसरंचेलाञ्चलेनाप्याधात् ॥१५॥

Verse 14-(a) M विगलितं for विगलति.

Verse 15-(d) M भावुकयोः for भावुकयोः .

शार्दूलविक्रीडित

जिघ्रत्याननमिन्दुकान्तिरधरं बिम्बप्रभा चुम्बति
 स्प्रष्टुं वाञ्छति चारुपद्ममुकुलच्छायाविशेषः स्तनौ ।
 लक्ष्मीः कोकनदस्य खेलति करावालम्ब्य किंचादरा-
 देतस्याः सुदृशः करोति पदयोः सेवां प्रवालद्युतिः ॥१६॥

वसन्ततिलक

दूति त्वया कृतमदो निखिलं मदुक्तं
 न त्वादृशी परहितप्रवणास्ति लोके ।
 भ्रान्तासि हन्त मृदुलाङ्गि गता मदर्थं
 सिध्यन्ति कुत्र सुकृतानि विना श्रमेण ॥१७॥

मञ्जुभाषिणी

न बरीभरीति कबरीभरे स्रजो
 न चरीकरोति मृगनाभिचित्रकम् ।
 विजरीहरोति न पुरेव मत्पुरो
 विवरीवरोति न च विप्रियं प्रिया ॥१८॥

शार्दूलविक्रीडित

गूढालिङ्गनगण्डचुम्बनकुचस्पर्शादिलीलायितं
 सर्वविस्मृतमेव विस्तृतमहो वाले खलेभ्यो भयात् ।
 संलापस्त्वधुना सुदुर्घटतमस्तत्रापि नाति व्यथा
 यत्त्वद्दर्शनमप्यभूदसुलभं तेनैव दूये भृशम् ॥१९॥

शार्दूलविक्रीडित

या चन्द्रस्य कलङ्किनो जनयति स्मेराननेन त्रपां
 वाचा भन्दिरकीरसुन्दरगिरो या सर्वदा निन्दति ।
 निःश्वासेन तिरस्करोति कमलामोदान्वितान् यानिलान्
 सा तैरेव रहस्त्वया विरहिता काञ्चिद्दशां नीयते ॥२०॥

Verse 17—(a) M यदुक्तं for मदुक्तं.

—(c) M क्लान्तासि for भ्रान्तासि.

Verse 18—(d) A transposes न and च.

Verse 19—(a) M गाढ for गूढ.

—(b) A, J, Beng. विस्तृतवतो for विस्तृतमहो.

—(c) M संलापाप्यधुना for संलापस्त्वधुना.

शार्दूलविक्रीडित

तन्वी सा यदि गायति श्रुतिकटुर्वीणाध्वनिर्जायते
यद्याविष्कुरुते स्मितानि मलिनैवालक्ष्यते चन्द्रिका ।
आस्ते म्लानमिवोत्पलं नवमपि स्याच्चेत्पुरो नेत्रयोः
स्तस्याः श्रीरवलोक्यते यदि तडिद्वल्लो ववर्णैव सा ॥२१॥

शार्दूलविक्रीडित

सत्यं तद् यद्वोचथा मम महान् रागस्त्वदीयादिति
त्वं प्राप्तोऽसि विभात एव सदनं मां द्रष्टुकामो यतः ।
रागं किं च विभर्षि नाथ हृदये काश्मीरपत्रोदितं
नेत्रे जागरजं ललाटफलके लाक्षारसापादितम् ॥२२॥

शार्दूलविक्रीडित

एतस्मिन् सहसा वसन्तसमये प्राणेश देशान्तरं
गन्तुं त्वं यतसे तथापि न भयं तापात्प्रपद्येऽधुना ।
यस्मात्कैरवसारसौरभमुषा साकं सरो वायुना
चान्द्री दिक्षु विजृम्भते रजनिषु स्वच्छा मयूखच्छटा ॥२३॥

शार्दूलविक्रीडित

चक्षुर्जाड्यमुपैति मानिनि मुखं संदर्शय श्रोत्रयोः
पीयूषस्रुतिसौख्यमस्तु मधुरां वाचं प्रिये व्याहर ।
तापः शाम्यतु मे प्रसादशिशिरां दृष्टिं शनैः पातय
त्यक्त्वा दीर्घमभूतपूर्वमचिराद्रोषं सखीदोषजम् ॥२४॥

शार्दूलविक्रीडित

मानम्लानमना मनागपि नतं नालोकते वल्लभं
निर्याते दयिते निरन्तरमियं बाला परं तप्यते ।
आनीते रमणे बलात्परिजनैर्मौनं समालम्बते
धत्ते कण्ठगतानसून् प्रियतमे निर्गन्तुकामे पुनः ॥२५॥

Verse 21-(c) M च नवमप्यास्ते for नव . . . चेत्.

Verse 22-(b) M यत् for त्वं.

-(c) A काश्मीरपत्रोदिते for का . . . तं.

Verse 24-(c) M दीर्घमेव शिशिरां for मे . . . शिशिरां.

शार्दूलविक्रीडित

कर्णारुन्तुदमेव कोकिलरुतं तस्याः श्रुते भाषिते

चन्द्रे लोकरुचिस्तदाननरुचेः प्रागेव संदर्शनात् ।

चक्षुर्मीलनमेव तन्नयनयोरग्रे मृगीणां वरं

हैमी वह्न्यपि तद्यदेव ललिता यावन्न सा लक्ष्यते ॥२६॥

*इति कालिदासकृतं पुष्पवाणविलासं संपूर्णम् ।

26. (b) A चन्द्रालोक for चन्द्रे लोक.

* A reads the colophon thus—इति श्रीकविकुलतिलकपूज्यपादश्रीमत्कालि-
दासविरचितं पुष्पवाणविलासकाव्यं समाप्तम् ।

J reads—इति श्रीकालिदासकृतपुष्पवाणविलासः समाप्तः ।

M—no colophon.

ऋतुसंहारः

[The text, presented here; is based on a collation of the following printed editions :—

N — Nirṇayasāgara Press, 1952

C — Chowkhamba, Benares, 1955.

Beng-Printed in Bengali script in *Kālidāser Granthāvali*, Calcutta, Variants have been noted. MS. indicates the alternative readings, based on MCS, noted in the footnotes of the NSP edition.]

ऋतुसंहारः

प्रथमः सर्गः

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः
सदावगाह क्षतवारिसंचयः ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो
निदाघकालोऽयमुपागतः प्रिये ॥ १ ॥
निशाः शशाङ्क क्षतनीलराजयः
क्वचिद्विचित्रं जलयन्त्रमन्दिरम् ।
मणिप्रकाराः सरसं च चन्दनं
शुचौ प्रिये यान्ति जनस्य सेव्यताम् ॥ २ ॥
सुवासितं हर्म्यतलं मनोहरं
प्रियामुखोच्छ्वासविकम्पितं मधु ।
सुतन्त्रिगीतं मदनस्य दीपनं
शुचौ निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥
नितम्बबिम्बैः सदुकूलमेखलैः
स्तनैः सहाराभरणैः सचन्दनैः ।
शिरोरुहैः स्नानकषायवासितैः
स्त्रियो निदाघं शमयन्ति कामिनाम् ॥ ४ ॥

1. (b) MS. क्षम for क्षत.
(d) MS. समुपागतः for अयमुपागतः .
2. (a) MS. नीर for नील.
3. (a) MS. मनोरमं for मनोहरं.
(b) MS. विकल्पितं for विकम्पितम्.
4. (a) MS. सुदुकूल for स०.

नितान्त लाक्षारसरागलोहितै-
 नितम्बिनीनां चरणैः सनूपुरैः ।
 पदे पदे हंसरुतानुकारिभि-
 र्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥
 पयोधराश्चन्दनपंकचर्चिता-
 स्तुषारगौरार्पितहारशेखराः ।
 नितम्बदेशाश्च सहेममेखलाः
 प्रकुर्वते कस्य मनो न सोत्सुकम् ॥ ६ ॥
 समुद्रतस्वेदचिताङ्गसन्धयो
 विमुच्य वासांसि गुरूणि सांप्रतम् ।
 स्तनेषु तन्वंशुकमुन्नतस्तना
 निवेशयन्ति प्रमदाः सयौवनाः ॥ ७ ॥
 सचन्दनाम्बुव्यजनोद्भवानिलैः
 सहारयष्टिस्तनमण्डलार्पितः ।
 सवल्लकीकाकलिगीतनिस्वनैः
 विबोध्यते सुप्त इवाद्य मन्मथः ॥ ८ ॥
 सितेषु हर्म्येषु निशासु योषितां
 सुखप्रसुप्तानि मुखानि चन्द्रमाः ।
 विलोक्य नूनं भृशमुत्सुकश्चिरं
 निशाक्षये याति ह्रियेव पाण्डुताम् ॥ ९ ॥

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5. (a) GN रञ्जितै for लोहितै.
 6. (a) Beng. शीतला for चर्चिता.
 (c) MS. विम्बाश्चलहेम for देशा ... हेम.
 7. (a) MS. समुद्यत for समुद्रगत.
 (c) MS. चाच्छांशुक for तन्वंशुक.
 (d) MS. निवेशयन्ते for निवेशयन्ति.
 8. (b) C, N अर्पणैः for अर्पितैः .
 (d) Beng. प्रबुध्यते for विबोध्यते.
 9. (b) MS. सुखानि सुप्तानि for सुखप्रसुप्तानि.
 (c) MS. निर्यन्त्रणं (निर्यन्त्रितं) for नूनं भृशम्.
 (d) MS. एव for इव.

POETICAL WORKS

असह्यवातोद्गतरेणुमण्डला
 प्रचण्डसूर्यातपतापिता मही ।
 न शक्यते द्रष्टुमपि प्रवासिभिः
 प्रियावियोगानलदग्धमानसैः ॥१०॥
 मृगाः प्रचण्डातपतापिता भृशं
 तृषा महत्या परिशुष्कतालवः ।
 वनान्तरे तोयमिति प्रधाविता
 निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥११॥
 सविभ्रमैः सस्मितजिह्वावीक्षितै-
 विलासवत्यो मनसि प्रवासिनाम् ।
 अनङ्गसंदीपनमाशु कुर्वते
 यथा प्रदोषाः शशिचाम्भूषणाः ॥१२॥
 रवेर्मयूखैरभितापितो भृशं
 विदह्यमानः पथि तप्तपांसुभिः ।
 अवाङ्मुखो जिह्वागतिः श्वसन्मुहुः
 फणी मयूरस्य तले निषीदति ॥१३॥
 तृषा महत्या हतविक्रमोद्यमः
 श्वसन्मुहुर्दूरविदारिताननः ।
 न हन्त्यदूरेऽपि गजान् मृगेश्वरो
 विलोलजिह्वः स्खलिताग्रकेशरः ॥१४॥
 विशुष्ककण्ठाहतशीकराम्भसो
 गभस्तिभिर्भानुमतोऽभितापिताः ।
 प्रवृद्धतृणोपहता जलार्थिनो
 न दान्तनः केशरिणोऽपि बिभ्यति ॥१५॥

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10. (a) C, N उद्धत for उद्गत. MS, उद्धित for उद्गत.
 11. (c) MS. प्रमापिता for प्रधाविता.
 12. (a) MS. जिह्वावीक्षितैः for जिह्वावीक्षितैः .
 (b) MS. प्रसंनिभं for प्रवासिनां.
 13. (c) MS. अवाङ्मुखो for अवाङ् मुखो.
 14. (b) MS. भूरि for दूर.
 (c) MS. हन्त्यदूरो for हन्त्यदूरे.
 (d) MS. चलित for स्खलित.
 15. (a) MS. कण्ठाहत for कण्ठाहत.
 (b) C, N अनु for अभि.

हुताग्निकल्पैः सवितुर्गभस्तिभिः
 कलापिनः क्लान्तशरीरचेतसः ।
 न भोगिनं घ्नन्ति समोपवर्तिनं
 कलापचक्रेषु निवेशिताननम् ॥१६॥
 सभद्रमुस्तं परिशुष्ककर्दमं
 सरः खनन्नायतपोत्रमण्डलेः ।
 रवेर्मयूखैरभितापितो भृशं
 वराहयूथो विशतीव भूतलम् ॥१७॥
 विवस्वता तीव्रतरांशुमालिना
 सपंकतोयात्सरसोऽभितापितः ।
 उत्सृत्य भेकस्तृषितस्य भोगिनः
 फणातपत्रस्य तले निषीदति ॥१८॥
 समुद्रताशेषमृणालजालकं
 विपन्नमीनं द्रुतभीतसारसम् ।
 परस्परोत्पीडनसंहतैर्गजैः
 कृतं सरः सान्द्रविमर्दकर्दमम् ॥१९॥
 रविप्रभोद्भिन्न शिरोमणिप्रभो
 विलोलजिह्वाद्वयलीढमारुतः ।
 विषाग्निसूर्यातपतापितः फणी
 न हन्ति मण्डूककुलं तृषाकुलः ॥२०॥

16. (a) MS. मरीचिभिः for गभस्तिभिः .

(b) MS. चेतनाः for चेतसः .

17. (a) MS. सुभद्र for सभद्र; परिषाण्डु for परिशुष्क.

(b) N पोतृ (Beng. पोथ) for पोत्र.

(c) MS. प्रदीप्तभासा रविणाभि for रवे '... रभि.

18. (a) N तीक्ष्ण for तीव्र.

19. (b) MS. विखिन्न for विपन्न, मीनात् for मीनं.

(c) MS. परस्परोत्पीडित for प '... न.

(d) MS. क्षतं for कृतं.

सफेनल लावृतवक्त्रसंपुटं
 विनिःसृतालोहितजिह्वमुन्मुखम् ।
 तृषाकुलं निःसृतमद्रिगह्वराद्
 गवेषमाणं महिषीकुलं जलम् ॥२१॥
 पटुतरदवदाहोच्छुष्कशष्पप्ररोहाः
 परुषपवनवेगोत्क्षिप्तसंशुष्कपर्णाः ।
 दिनकरपरितापक्षीणतोयाः समन्तात्
 विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥२२॥
 श्वसिति विहगवर्गः शोर्णपर्णद्रुमस्थः
 कपिकुलमुपयाति क्लान्तमद्रेर्निकुञ्जम् ।
 भ्रमति गवययूथः सर्वतस्तोयमिच्छन्
 शरभकुलमजिह्वं प्रोद्धरत्यम्बु कूपात् ॥२३॥
 विकचवनकुसुमभस्वच्छसिन्दूरभासा
 प्रवलपवनवेगोद्भूतवेगेन तूर्णम् ।
 तटविटपलताग्रालिङ्गनव्याकुलेन
 दिशि दिशि परिदग्धा भूमयः पावकेन ॥२४॥
 ज्वलति पवनवृद्धः पर्वतानां दरीषु
 स्फुटति पटुनिनादैः शुष्कवंशस्थलीषु ।
 प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
 ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥२५॥

21. (a) C, N लोलायत for लालावृत.
 (b) MS. विनिर्गता for विनिःसृता. उत्सुकं for उन्मुखं.
 (c) MS. कन्दरात् for गह्वरात्.
 (d) C, N अवेक्ष्यमाणं for गवेषमाणं.
22. (a) MS. दवदाहात् for दवदाह, N सस्य for शष्प.
 (b) MS. वेगात् for वेग.
 (c) MS. परितापात् for परिताप.
23. (a) MS. वृन्दः for वर्गः, द्रुमान्तः for द्रुमस्थः.
 (b) MS. निकुञ्जे for निकुञ्ज.
 (d) MS. प्रोद्धरते for प्रोद्धरति.
24. (b) MS. परुष (प्रवण) for प्रवल, वेगोद्भूत for वेगोद्भूत.
25. (a) MS. ध्वसति for ज्वलति, विद्धः for वृद्धः, पर्वतान्तः for पर्वतानां.
 (b) MS. स्फुरति for ज्वलति, निनादः for निनादैः.
 (c) MS. मध्यं for मध्ये.
 (d) MS. तपयति (क्षययति) for ग्लपयति, वृन्दं for वर्गः.

बहुतर इव जातः शाल्मलीनां वनेषु
 स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
 परिणतदलशाखानुत्पत्याशु वृक्षान्
 भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥२६॥
 गजगवयमृगेन्द्रा वह्निसंतप्तदेहाः
 सुहृद इव समेता द्वन्द्वभावं विहाय ।
 हुतवहपरिखेदादाशु निर्गत्य कक्षाद्
 घिपुलपुलिनदेशान्निस्त्रगां संविशन्ति ॥२७॥
 कमलवनचिताम्बुः पाटलामोदरम्यः
 सुखसलिलनिषेकः सेव्यचन्द्रांशुर्हासः ।
 व्रजतु तव निदाघः कासिनीभिः समेतो
 निशि सुललितगीते हर्म्यपृष्ठे सुखेन ॥२८॥
 इति ग्रीष्मवर्णनम् ।

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26. (a) MS. पटतर इव जातः for बहु ... जातः .
 (b) MS. स्फुरति for स्फुरति.
 (c) C, N शाखानुत्पत्तनृपांशु for शाखा ... शु.
 (d) Beng-क्रमति (MS. वहति) for भ्रमति. MS. सर्वशः for सर्वतः .
 27. (b) Beng-समन्तात् for समेता. MS. शत्रु for द्वन्द्व.
 (c) MS. निर्गम्य for निर्गत्य.
 (d) MS. देशां for देशात्, आश्रयन्ते for संविशन्ति.
 28. (a) MS. दल for वन.
 (b) C, N हारः (MS. जालाः) for हासः .
 (c) MS. समेतं for समेतो.
 (d) MS. गीतैः for गीते.

द्वितीयः सर्गः

सशीकराम्भोधरमत्तकुंजर-
स्तडित्पताकोऽशनिशब्दमर्दलः ।
समागतो राजवदुद्धतद्युति-
घनागमः कामिजनप्रियः प्रिये ॥ १ ॥
नितान्तनीलोत्पलपत्रकान्तिभिः
कचित्प्रभिन्नाञ्जनराशिसंनिभैः ।
कचित्सगर्भप्रमदास्तनप्रभैः
समाचितं व्योम घनैः समन्ततः ॥ २ ॥
तृषाकुलैश्चातकपक्षिणां कुलैः
प्रयाचितास्तोयभरावलम्बिनः ।
प्रयान्ति मन्दं बहुधारवर्षिणो
बलाहकाः श्रोत्रमनोहरस्वनाः ॥ ३ ॥
बलाहकाश्चाशनिशब्दमर्दलाः
सुरेन्द्रचापं दधतस्तडिद्गुणम् ।
सुतीक्ष्णधारापतनोप्रसायकै-
स्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ ४ ॥
प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः
समाचिता प्रोत्थितकन्दलीदलैः ।
विभाति शुक्लेतररत्नभूषिता
वराङ्गनेव क्षितिरीन्द्रगोपकैः ॥ ५ ॥

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1. (a) MS. वारणः for कुंजरः .
(c) MS. उद्धृतध्वनिः for उद्धतद्युतिः .
 3. (c) MS. नव for बहु, वारि for धार.
 4. (a) MS. भूषणाः (भूषणाः) for मर्दलाः .
(c) MS. सुतीक्ष्ण for सुतीक्ष्ण, सायकाः for सायकैः.
(d) MS. नितरां (युगपत्, ध्वनिभिः) for प्रसभं.
 5. (b) MS. प्राहित for प्रोत्थित.
(c) MS. कण्ठे वर for शुक्लेतर.
6 K.

सदा मनोज्ञं स्वनदुत्सवोत्सुकं
 विकीर्णविस्तीर्णकलापशोभितम् ।
 ससंभ्रमालिङ्गनचुम्बनाकुलं
 प्रवृत्तनृत्यं कुलमद्य बर्हिणाम् ॥ ६ ॥
 निपातयन्त्यः परितस्तटद्रुमान्
 प्रवृद्धवेगैः सलिलैरनिर्मलैः ।
 स्त्रियः सुदुष्टा इव जातविभ्रमाः
 प्रयान्ति नद्यस्त्वरिताः पयोनिधिम् ॥ ७ ॥
 तृणोत्करैरुद्गतकोमलाङ्कुरै-
 विचित्रनीलैर्हरिणीमुखक्षतैः ।
 वनानि वैन्ध्यानि हरन्ति मानसं
 विभूषितान्युद्गतपल्लवद्रुमैः ॥ ८ ॥
 विलोलनेत्रोत्पलशोभिताननै-
 र्मृगैः समन्तादुपजातसाध्वसैः ।
 समाचिता सैकतिनी वनस्थली
 समुत्सुकत्वं प्रकरोति चेतसः ॥ ९ ॥

6. (a) MS. मनोज्ञस्तनितोत्सुखोत्सुकम् (मनोज्ञाम्बुदनादसोत्सुकम्) for मनोज्ञं ... कं.
 (b) MS. विकीर्णकेशाल (विभाति विस्तीर्ण) for विकीर्णविस्तीर्ण.
 (c) MS. सविभ्रम for संसंभ्रम.
 (d) MS. प्रबुद्ध for प्रवृत्त.
7. (a) MS. विपाटयन्त्यः for निपातयन्त्यः .
 (b) MS. वेगाः for वेगैः .
 (c) MS. प्रदुष्टाः (प्रदुष्टाः, प्रकामाः) for सुदुष्टाः, C जाति for जात.
 (d) C त्वरितं for त्वरिताः .
8. (a) MS. तृणोच्चयैः (तृणोद्गमैः) for तृणोत्करैः, उद्घुतकोमलां (उद्गत-
 कोशकुङ्मलैः) for उद्गत रैः .
 (b) MS. चितानि लेखैः for विचित्रनीलैः .
 (c) MS. रम्याणि for वैन्ध्यानि.
 (d) N पल्लवः for पल्लव.
9. (a) MS. नीलेक्षण for नेत्रोत्पल.
 (b) MS. उपयात for उपजात.
 (c) MS. शैवलिनी for सैकतिनी.

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
 घनान्धकारीकृतशर्वरीष्वपि ।
 तडित्प्रभादर्शितमार्गभूमयः
 प्रयान्ति रागादभिसारिकाः स्त्रियः ॥१०॥
 पयोधरैर्भीमगभीरनिस्वनै-
 स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
 कृतापराधानपि योषितः प्रियान्
 परिष्वजन्ते शयने निरन्तरम् ॥११॥
 विलोचनेन्दीवरचारिबिन्दुभि-
 र्निषिक्तबिम्बाधरचारुपल्लवाः ।
 निरस्तमाल्याभरणानुलेपनाः
 स्थितानिराशाः प्रमदाः प्रवासिनाम् ॥१२॥
 विपाण्डुरं कीटरजस्तृणान्वितं
 भुजंगवद्वक्रगतिप्रसर्पितम् ।
 ससाध्वसैर्भैककुलैर्निरीक्षितं
 प्रयाति निम्नाभिमुखं नवोदकम् ॥१३॥
 विपत्रपुष्पां नलिनीं समुत्सुका
 विहाय भृङ्गाः श्रुतिहारिनिस्वनाः ।
 पतन्ति मूढाः शिञ्जिनां प्रनृत्यतां
 कलापचक्रेषु नवोत्पलाशया ॥१४॥

10. (a) MS. सुतीक्ष्णं for अभीक्ष्णं, ध्वनितैः (स्वनतां, रसतां, ध्वनतां) for ध्वनता, पयोमुचां for मुचा.
 (b) MS. घनान्धकारावृत for घन ... कृत.
 (d) MS. पुरुषं पराः for अभिसारिकाः .
11. (b) MS. स्वनदिभः for तडिदिभः .
12. (d) MS. कृताः for स्थिताः .
13. (a) MS. विपाण्डवं for विपाण्डुरं.
 (b) MS. भुजङ्गमाकार for भुजङ्गवद्वक्र.
 (c) MS. विलोकितं for निरीक्षितं.
14. (a) Beng. प्रफुल्लपद्मं (MS. प्रफुल्लपत्रां, प्रफुल्लपद्मां) for विपत्रपुष्पां, नलिनीं for नलिनीं, समुत्सुकं (MS. समुत्सुकां) for समुत्सुका.
 (b) MS. चारु for हारि.
 (c) MS. विनृत्यतां for प्रनृत्यतां.

वनद्विपानां नववारिदस्वनै-
 र्मदान्वितानां ध्वनातां मुहुर्मुहुः ।
 कपोलदेशा विमलोत्पलप्रभाः
 सभृङ्गयूथैर्मदवारिभिश्चिताः ॥१५॥
 सतोयनम्राम्बुदचुम्बितोपलाः
 समाचिताः प्रस्रवणैः समन्ततः ।
 प्रवृत्तनृत्यैः शिखिभिः समाकुलैः
 समुत्सुकत्वं जनयन्ति भूधराः ॥१६॥
 कदम्बसर्जार्जुनकेतकीवनं
 प्रकम्पयन्तत्कुसुमाधिवासितः ।
 सशीकराभोधरसंगशीतलः
 समीरणः कं न करोति सोत्सुकम् ॥१७॥
 शिरोरुहैः श्रोणितटावलम्बिभिः
 कृतावतंसैः कुसुमैः सुगन्धिभिः ।
 स्तनैः सहारैर्वदनैः ससीधुभिः
 स्त्रियो रतिं संजनयन्ति कामिनाम् ॥१८॥
 तडिल्लताशक्रधनुर्विभूषिताः
 पयोधरास्तोयभरावलम्बिनः ।
 स्त्रियश्च काञ्चीमणिकुण्डलोज्ज्वला
 हरन्ति चेतो युगपत्प्रवासिनाम् ॥१९॥

15. (a) MS. तोयद for वारिद.
 (b) MS. स्वनतां for ध्वनतां.
 (d) MS. चिताः for चिताः .
16. (a) C, N सितोत्पलाभा (MS. नीलोत्पलाभा). A MS. reads the line thus--प्रवासिनामम्बुधरोक्षितोपलाः (also चुम्बितोपलाः) for सतोयनम्रा.
 (b) MS. सुभूषिताः for समाचिताः .
 (c) MS. प्रवृद्ध for प्रवृत्त. C, N समाकुलाः for समाकुलैः .
17. (a) Beng. नीपकेतकीः (MS. नीपकेतनान्) for केतकीवनं.
 (b) C, N विकम्पयन् for प्रकम्पयन्.
 (c) MS. अधिवासनः for अधिवासितः .
18. (c) MS. सुभीनैः for सहारैः .
19. (a) MS. तडिद्गुणाः (तडिल्लताः) for तडिल्लता.
 (c) MS. स्त्रियः स्वकाञ्ची for स्त्रियश्च काञ्ची, मेखलो for कुण्डनो.

मालाः कदम्बनवकेशरकेतकीभि-
 रायोजिताः शिरसि बिभ्रति योषितोऽद्य ।
 कर्णान्तरेषु ककुभद्रुममंजरीभि-
 रिच्छानुकूलरचितानवतंसकांश्च ॥२०॥

कालागुरुप्रचुरचन्दनचर्चिताङ्गाः
 पुष्पावतंससुरभीकृतकेशपाशाः ।
 श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे
 शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥२१॥

कुवलयदलनीलैरुन्नतैस्तोयनम्रै-
 र्मुदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।
 अपहृतमिव चेतस्तोयदैः सेन्द्रचापैः
 पथिकजनवधूनां तद्वियोगाकुलानाम् ॥२२॥

मुदित इव कदम्बैर्जातपुष्पैः समन्तात्
 पवनचलितशाखैः शाखिभिर्नृत्यतीव ।
 हसितमिव विधत्ते सूचिभिः केतकीनां
 नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥२३॥

शिरसि बकुलमालां मालतीभिः समेतां
 विकसितवनपुष्पैर्युथिकाकुड्मलैश्च ।
 विकचवनकदम्बैः कर्णपूरं वधूनां
 रचयति जलदौघः कान्तवत्काल एषः ॥२४॥

२०. (a) MS. माला, मंजरीणां (केतकीनां) for केतकीभिः .
 (d) MS. श्रोत्रानुकूल (नेत्रानुकूल) for इच्छानुकूल.
२१. (a) C, N चर्चिताङ्गाः for ०ङ्गाः.
२२. (a) MS. लीलैः for नीलैः, उद्धतै for उन्नतै, स्तोक for तोय.
 (d) MS. तद्वियोगक्षानानाम् for तद्वियोगाकुलानाम्.
२३. (a) MS. जाति for जात.
 (d) MS. निषेकात् for निषेक, शान्ततापः for छिन्नतापः .
२४. (a) MS. कुसुमित for विकसित, जालकैः for कुड्मलैः .

दधति कुचयुगाग्रैरुन्नतैर्हार्यष्टि
 प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
 नवजलकणसेकामुद्रतां रोमराजीं
 त्रिवालवलिविभागैर्मध्यदेशं च नार्यः ॥२५॥
 नवजलकणसंगाच्छीततामादधानः
 कुसुमभरनतानां नाशकः पादपानाम् ।
 जनितरुचिरगन्धः केतकीनां रजोभि-
 रपहरति नभस्वान् प्रोषितानां मनांसि ॥२६॥
 जलभरनमितानामाश्रयोऽस्माकमुच्चै-
 रयमिति जलसेकैस्तोयदास्तोयनम्राः ।
 अतिशयपरुषाभिर्ग्रीष्मवह्नेः शिखाभिः
 समुपजनिततापं ह्लादयन्तीव चिन्ध्यम् ॥२७॥
 बहुगुणरमणीयो योषितां चित्तहारी
 तरुविटपलतानां बान्धवो निर्विकारः ।
 जलदसमय एषः प्राणिनां प्राणभूतां
 विशतु तव हितानि प्रायशो वाञ्छितानि ॥२८॥
 इति वर्षावर्णनं समाप्तम् ॥

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25. (a) N वरकुचाग्रै (MS. पृथुकुचाग्रै) for कुचयुगाग्रै.
 (b) MS. रुचिरतर for प्रतनुसित.
 (c) MS. लव for कण, उन्नतां for उद्गतां.
 (d) O ललितवलिविभं^२: for त्रि ... विभागैः (MS. त्रिवलिवलिविभं^३)
 मध्यदेशैः for ० देशे. MS. तु for च.
 26. (a) MS. सेकात् for संगत्.
 (b) G लासकः (MS. लालसः) for नाशकः .
 (c) MS. मुरभि for रुचिर.
 (d) O परिहरति (MS. व्यपहरति) for अपहरति. MS. योषितानां for
 प्रोषितानां.
 27. (a) C, N धरविनतानाम् for भरनमितानाम्.
 28. (a) MS. इति बहुगुणरम्यः for बहु ... यो, C कामिनी (MS. कामिनां
 योषितां) for योषितां.
 (c) MS. एषां for एषः, प्राणिनः for प्राणिनां, प्राणहेतुः for प्राणभूता.

तृतीयः सर्गः

काशांशुका विकचपद्ममनोज्ञवक्त्रा
सोन्मादहंसरवनूपुरनादरम्या ।
भापकशालिरुचिरा तनुगात्रयष्टिः
प्राप्ता शरन्नववधूरिव रूपरम्या ॥ १ ॥
काशैर्मही शिशिरदीधितिना रजन्यो
हंसैर्जलानि सरितांकुमुदैः सरांसि ।
सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
शुक्लीकृतान्युपवनानि च मालतीभिः ॥ २ ॥
चञ्चन्मनोज्ञसफरीरशनाकलापाः
पर्यन्तसंस्थितसिताण्डजपंक्तिहाराः ।
नद्यो विशालपुलिनान्तनितम्बबिम्बा
मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥
व्योम क्वचिद्रजतशंखमृणालगौरै-
स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।
संलक्ष्यते पवनवेगचलैः पयोदै
राजेव चामरवरैरुपवीज्यमानः ॥ ४ ॥
भिन्नाञ्जनप्रचयकान्ति नभो मनोज्ञं
बन्धूकपुष्परचितारुणता च भूमिः ।
वप्राश्च चारुकमलावृतभूमिभागाः
प्रोत्कण्ठयन्ति न मनो भुवि कस्य यूनः ॥ ५ ॥

1. (b) MS. रुत for रव.
(c) MS. ललिता for रुचिरा.
(d) MS. हारिरूपा (रम्यरूपा) for रूपरम्या.
3. (a) MS. बलन् for चंचन्.
(b) MS. भक्ति for पंक्ति.
(c) MS. पुलिनोरु for पुलिनान्त, दर्शा for बिम्बा.
4. (b) MS. मुक्त (वीत) for त्यक्त.
(c) MS. उत्प्रेक्ष्यते (उत्प्रेक्षते) for संलक्ष्यते.
(d) MS. शतैः for वरैः, अपि for उप.
5. (b) MS. निकरारुणिता (रजसारुणिता) for रचितारुणता.
(c) MS. चारु (पक्क) कलमा for चारुकमला.
(d) MS. उत्कण्ठयन्ति for प्रोत्कण्ठयन्ति.

मंदानिलाकुलितचारुतराग्रशाखः

पुष्पोद्गमप्रचयकोमलपल्लवाग्रः ।

मत्तद्विरेफ परिपीतमधुप्रसेक-

श्चित्तं विदारयति कस्य न कोविदारः ॥ ६ ॥

तारागणप्रचुरभूषणमुद्रहन्ती

मेघावरोधपरिमुक्तशशाङ्कवक्त्रा ।

ज्योत्स्ना दुकूलममलं रजनी दधाना

वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

कारण्डवाननविघट्टितवीचिमालाः

कादम्बसारसकुलाकुलतीरदेशाः ।

कुर्वन्ति हंसविरुतैः परितो जनस्य

प्रीतिं परां कमलरेणुवृतास्तटिन्यः ॥ ८ ॥

नेत्रोत्सवो हृदयहारिमरीचिमालः

प्रह्लादकः शिशिरशीकरवारिवर्षी ।

पत्युर्वियोगविषादग्धशरक्षतानां

चन्द्रो दहत्यतितरां तनुमंगनानाम् ॥ ९ ॥

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6. (a) MS. सर्वमनोज्ञ (चारुमनोज्ञ) for चारुतराग्र.
 (b) MS. प्रचुर for प्रचय ; also प्रबलकोमलपल्लवाङ्गः for प्रचय....वाग्रः.
7. (a) N प्रवर for प्रचुर.
 (b) MS. मेघोपरोध for मेघावरोध.
 (c) MS. वसाना for दधाना.
8. (a) MS. कारण्डवैरभिविघट्टित, (कारण्डवाहवविघट्टित) for का...त.
 (b) MS. कुल for चय.
 (d) CN सरोरुहरजोरुणिता for परां वृता. MS. च नद्यः for च तटिन्यः.
9. (a) MS. गौराः for मालः.
 (b) MS. प्रह्लादयन् for प्रह्लादकः, वर्षैः for वर्षी.
 (d) MS. रुजत्यनुदिनं for दहत्यतितरां.

आकम्पयन् फलभरानतशालिजाला-
 नानर्तयन् कुरवकान् कुसुमावनम्रान् ।
 प्रोत्फुल्लपंकजवनां नलिनीं विधुन्वन्
 यूनां मनश्चलयति प्रसभं नभस्वान् ॥१०॥
 सोन्मादहंसमिथुनैरुपशोभितानि
 स्वच्छानि फुल्लकमलोत्पलभूषितानि ।
 मन्दप्रभातपवनोद्धतवोचिमाला-
 न्युत्कंठयन्ति सहसा हृदयं सरांसि ॥११॥
 नष्टं धनुर्वलभिदो जलदोदरेषु
 सौदामिनी स्फुरति नाद्य वियत्पताका ।
 धुन्वन्ति पक्षपवनैर्न नभो बलाकाः
 पश्यन्ति नोन्नतमुखा गगनं मयूराः ॥१२॥
 नृत्यप्रयोगरहितान् शिखिनो विहाय
 हंसानुपैति मदनो मधुरप्रगीतान् ।
 मुक्त्वा कदम्बकुटजार्जनसर्जनीपान्
 सप्तच्छदानुपगता कुसुमोद्गमश्रीः ॥१३॥

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10. (a) MS. जालं (जालानि) for जालान्.
 (b) N तरुवरान् for कुरवकान्.
 (c) N उत्फुल्ल for प्रोत्फुल्ल.
 (d) MS. स्वलयति (मदयति) for चलयति.
 11. (b) C, N स्वच्छप्र for सच्छानि.
 (c) MS. मन्दं for मन्द, प्रवाह (प्रचार) for पवन, उद्धृत for उद्गत.
 (d) MS. प्रसभं for सहसा.
 12. (a) MS. उदकेषु for उदरेषु.
 (b) MS. नापि for नाद्य.
 (d) MS. नोद्गत (नोद्धत) for नोन्नत.
 13. (b) MS. प्रतीतान् for प्रगीतान्.
 (c) MS. त्यक्त्वा for मुक्त्वा.
 (d) MS. कुसुमोद्गत for उद्गम.

शेफालिकाकुसुमगन्धमनोहराणि
 स्वस्थास्थिताण्डजगणप्रतिनादितानि ।
 पर्यन्तसंस्थितमृगीनयनोत्पलानि
 प्रोत्कण्ठयन्त्युपवनानि मनांसि पुंसाम् ॥१४॥
 कल्लारपद्मकुमुदानि मुहुर्विधुन्व-
 स्तत्संगमादधिकशीतलतामुपेतः ।
 उत्कण्ठयत्यतितरां पवनः प्रभाते
 पन्नान्तलग्नतुहिनाम्बुविधूयमानः ॥१५॥
 संपन्नशालिनिचयावृतभूतलानि
 सुस्थास्थितप्रचुरगोकुलशोभितानि ।
 हंसैश्च सारसकुलैः प्रतिनादितानि
 सीमान्तराणि जनयन्ति जनप्रमोदम् ॥१६॥
 हंसैर्जिता सुललिता गतिरंगनाना-
 मम्भोरुहैर्विकसितैर्मुखचन्द्रकान्तिः ।
 नीलोत्पलैर्मदचलानि विलोकितानि
 भ्रूविभ्रमाश्च रुचिरास्तनुभिस्तरङ्गैः ॥१७॥

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14. (a) Beng. राग for गन्ध.
 (b) MS. शाखा (सुस्थ, कच्छ) for स्वस्थ, प्रतिनादितानि for प्रति-
 नादितानि.
 (d) MS. यूनां for पुंसां.
15. (a) MS. कुसुमानि for कुमुदानि, मुदा for मुहु.
 (b) MS. उपेत्य for उपेतः .
 (c) MS. सौत्कां करोति for उत्कण्ठयति.
 (d) MS. तुहिनानि हरंस्तरुणाम् (तुहिनाम्बुविधूनेन) for तुहिमानः.
16. (b) C, N स्वस्थ for सुस्थ.
 (c) C, N ससारस for श्र सारस.
 (d) C, N नृणां for जन.
17. (c) Beng. C, N कलानि for चलानि MS. विलोचनानि for विलोकितानि.
 (d) MS. सरितां for रुचिरा.

श्यामा लताः कुसुमभारनतप्रबालाः
 स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम् ।
 ओष्ठावभासविशदस्मितचन्द्रकान्ति
 कंकेलिपुष्परुचिरा नवमालिकाश्च ॥१८॥
 केशान्नितान्तघननीलविकुञ्चिताग्रा-
 नापूरयन्ति वनिता नवमालतीभिः ।
 कर्णेषु च प्रवरकाञ्चनकुड्मलेषु
 नीलोत्पलानि विविधानि निवेशयन्ति ॥१९॥
 द्वारैः सचन्दनरसैः स्तनमण्डलानि
 श्रीणीतटं सुविपुलं रशनाकलापैः ।
 पादाम्बुजानि कलनूपुरशेखरैश्च
 नार्यः प्रहृष्टमनसोऽद्य विभूषयन्ति ॥२०॥
 स्फुटकुमुदचितानां राजहंसस्थितानां
 मरकतमणिभासा बारिणा भूषितानाम् ।
 श्रियमतिशयरूपां व्योम तोयाशयानां
 वहति विगतमेघं चन्द्रतारावकीर्णम् ॥२१॥
 शरदि कुसुमसंगाद्वायवो वान्ति शोता
 विगतजलदचृन्दा दिग्विभागा मनोज्ञाः ।
 विगतकलुषमम्भः श्यानपङ्का धरित्री
 विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥२२॥

18. (b) MS. बहु (भूत) for धृत.
 (c) MS. दन्त for ओष्ठ, वस्त्र for चन्द्र.
 (d) MS. साशोक (बन्धूक) for कंकेलि, C, N नवमालती च for नवमालिकाश्च.
19. (c) MS. प्रचुर (प्रबल, प्रचल) for प्रवर, कुण्डलेषु for कुड्मलेषु.
 (d) MS. विकचानि for विविधानि, निवेशयन्ते.
20. (c) MS. पादाम्बुजं for पादाम्बुजानि, वर for कल, also कनकनूपुरं for कलनूपुर, कनकनिर्मितनूपुरैः for कल ... च.
 (d) MS. प्रसन्न for प्रहृष्ट, प्रविभूषयन्ते for अद्य विभूषयन्ति.
21. (a) MS. हंसाश्रितानां for हंस.
 (b) MS. पूरितानां for भूषितानां.
22. (a) N कुमुद for कुसुम, तोयात् for संगत्, यान्ति for वान्ति,
 (b) MS. विशद for विगत.
 (c) MS. शालिपङ्का for श्यानपङ्का.

दिवसकरमयूखैर्बोध्यमानं प्रभाते
 वरयुवतिमुखाभं पंकजं जृम्भतेऽद्य ।
 कुमुदमपि गतेऽस्तं लीयते चन्द्रबिम्बे
 हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥२३॥
 असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
 कणितकनककान्तिं मत्तहंसस्वनेषु ।
 अधररुचिरशोभां बन्धुजीवे प्रियाणां
 पथिकजन इदानीं रोदिति भ्रान्तचेताः ॥२४॥
 स्त्रोणां विहाय वदनेषु शशाङ्कलक्ष्मीं
 कामं च हंसवचनं मणिनूपुरेषु ।
 बन्धूककान्तिमधरेषु मनोहरेषु
 कापि प्रयाति सुभगा शरदागमश्रीः ॥२५॥
 विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
 विकसितनवकाशश्वेतवासो वसाना ।
 कुमुदरुचिरहासा कामिनीवोन्मदेयं
 प्रतिदिशतु शरद्वश्चेतसः प्रीतिमग्र्याम् ॥२६॥
 इति शरद्वर्णनं समाप्तम् ॥

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23. (b) MS. शोभते for जृम्भते.
 (c) MS. म्लायते for लीयते, बिम्बम् for बिम्बे.
24. (a) MS. कान्ति for लक्ष्मी.
 (b) C काञ्ची for कान्ति. MS. हंसी for हंस.
 (c) MS. प्रियायाः for प्रियाणां.
 (d) C, N चित्तः for चेताः.
25. (a) MS. निनाय for विहाय, लक्ष्मीः for लक्ष्मी.
 (b) MS. reads the line as हास्ये विशुद्धवदने कुमुदाकरश्रीम् (श्रीः).
 (c) MS. कान्तिः for कान्तिम्.
 (d) C कापि for कापि.
26. (b) MS. reads the line विकसितनवकाशासंकुलालम्बिवस्त्रा (कुसु-
 मितवनकाशाव्याकुलालम्बिवासा).
 (c) C, N कान्ति for हासा., MS. चोन्मदाद्य for वोन्मदेयं.
 (d) MS. परि (उप) for प्रति, चेतसा (चेतसि) for चेतसः, उग्र्याम्
 for अग्र्याम्.

चतुर्थः सर्गः

नवप्रवालोद्गमशस्यरम्यः

प्रफुल्ललोध्रः परिपक्वशालिः ।

विलीनपद्मः प्रपतत्तुषारो

हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

मनोहरैः कुंकुमरागरक्तै-

स्तुषारकुन्देन्दुनिभैश्च हारैः ।

विलासिनीनां स्तनशालिनीना-

मलंक्रियन्ते स्तनमण्डलानि ॥ २ ॥

न बाहुयुग्मेषु विलासिनीनां

प्रयान्ति संगं वलयाङ्गदानि ।

नितम्बदेशेषु नव दुकूलं

तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥

काञ्चीगुणैः काञ्चनरत्नचित्रै-

र्नभूषयन्ति प्रमदा नितम्बान् ।

न नूपुरैर्हंसरुतं भजद्भिः

पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥

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1. (a) MS. यव for नव, पुष्प for शस्य.
(c) MS. गतासु for विलीन.
(d) C, N अयं for प्रिये.
 2. (a) MS. मनोरमैः for मनोहरैः, चन्दनरागगौरैः (कुंकुमरागर्पिणैः, कुंकुम-
रागर्पिजरैः) for कुंकुमरागरक्तैः.
(c) MS. नययौवनानां for स्तनशालिनीनां.
(d) MS., Beng. नालंक्रियन्ते for अलंक्रियन्ते.
 3. (b) C, N बिम्बेषु for देशेषु.
 4. (a) MS. रक्त for रत्न.
(b) C, N नितम्बम् for नितम्बान्.
(d) MS. लक्तकं शोभितानि for न्यम्बुज भाञ्जि, भान्ति for भाञ्जि.

गात्राणि कालीयकचर्चितानि
 सपत्रलेखानि मुखाम्बुजानि ।
 शिरांसि कालागुरुधूपितानि
 कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥
 रतिश्रमधामविपाण्डुवक्त्राः
 संप्राप्तहर्षाभ्युदयास्तरुण्यः ।
 हसन्ति नोच्चैर्दशनाग्रभिन्नान्
 प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥
 पीनस्तनोरःस्थलभागशोभा-
 मासाद्य तत्पीडनजातखेदः ।
 तृणाग्रलग्नैस्तुहिनैः पतद्भि-
 राक्रन्दतीवोषसि शीतकालः ॥ ७ ॥
 प्रभूतशालिप्रसवैश्चितानि
 मृगाङ्गनायूथविभूषितानि ।
 मनोहरक्रौञ्चनिनादितानि
 सीमान्तराण्युत्सुक्यन्ति चेतः ॥ ८ ॥
 प्रफुल्लनीलोत्पलशोभितानि
 सोन्मादकादम्बविभूषितानि ।
 प्रसन्नतोयानि सुशीतलानि
 सरांसि चेतांसि हरन्ति पुंसाम् ॥ ९ ॥

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5. (b) MS. नख for मुख.
 (d) MS. भवन्ति for कुर्वन्ति.
 6. (a) Beng. क्षीण for क्षाम.
 (b) Beng. प्राप्तोऽपि हर्षाभ्युदये तरुणाः for हर्षा तरुण्यः.
 (d) MS. प्रभिन्नरागान् for प्र मानान्.
 7. (a) C, N Beng. स्तनोरु for स्तनोरः, MS. भार for भाग.
 (c) Beng. लम्बं for लग्नं.
 8. (a) MS. प्रसूति for प्रभूत, प्रचयै for प्रसवै.
 (c) MS. विलांसितानि for निनादितानि.
 9. (b) MS. reads the line as शरादिकादम्बविघट्टितानि.
 (c) MS. प्रफुल्ल for प्रसन्न, सशैवलानि for सुशीतलानि.
 (d) MS. यूनाम् for पुंसाम्.

POETICAL WORKS

पाकं व्रजन्ती हिमजातशीतै-
 राधूयमाना सततं मरुद्धिः ।
 प्रिये प्रियंगुः प्रियविप्रयुक्तां
 विपाण्डुतां याति विलासिनीनाम् ॥१०॥
 पुष्पासवामोदसुगन्धिवक्त्रो
 निश्वासवातैः सुरभीकृताङ्गः ।
 परस्पराङ्गव्यतिषंगशायी
 शेते जनः कामशरानुविद्धः ॥११॥
 दन्तच्छदैः सव्रणदन्तचिह्नैः
 स्तनश्च पाण्यग्रकृताभिलेखैः ।
 संसूच्यते निर्दयमङ्गनानां
 रतोपभोगो नवयौवनानाम् ॥१२॥
 काचिद्विभूषयति दर्पणसक्तहस्ता
 बालातपेषु वनिता वदनारविन्दम् ।
 दन्तच्छदं प्रियतमेन निपीतसारं
 दन्ताग्रभिन्नमवकृष्य निरीक्ष्यते च ॥१३॥
 अन्या प्रकामसुरतश्रमखिन्नदेहा
 रात्रिप्रजागरविपाटलनेत्रपद्मा ।
 शय्यान्तदेशलुलिताकुलकेशपाशा
 निद्रां प्रयाति मृदुसूर्यकराभितप्ता ॥१४॥

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10. (a) MS. संग for जात.
 (d) C विलासिनीव for विलासिनीनाम्.
 11. (a) N आमोदि for आमोद.
 (b) MS. कृतान्तः for कृताङ्गः .
 (c) C, N व्यतिरिक्त for व्यतिसङ्ग.
 (d) C, N रस for शर.
 12. (a) MS. दन्तविवात for सव्रणदन्त.
 13. (b) MS. बाला विलोलचिकुरं for बाला ... वनिता.
 (d) C निरीक्षते for निरीक्ष्यते. MS. अपकृष्य for अवकृष्य.
 14. (a) MS. अन्याः for अन्या.
 (b) MS. नक्त (नक्त) for रात्रि, पद्माः for पद्मा.
 (c) C, N सस्तांस for शय्यान्त.
 (d) MS. प्रयान्ति for प्रयाति. दिनकराभितप्ताः for सूर्य ... ता.

निर्माल्यदाम परिमुक्तमनोज्ञगन्धं
 मूर्ध्नोऽपनीय घननीलशिरोरुहान्ताः ।
 पीनोन्नतस्तनभरानतगात्रयष्ट्यः
 कुर्वन्ति केशरचनामपरास्तरुण्यः ॥१५॥
 अन्या प्रियेण परिभुक्तमवेक्ष्य गात्रं
 हर्षान्विता विरदिताधरचारुशोभा ।
 रक्तांशुकं परिदधाति नवं नताङ्गी
 व्यालम्बिनीलललितालककुञ्चिताक्षी ॥१६॥
 अन्याश्चिरं सुरतकेलिपरिश्रमेण
 स्वेदं गताः प्रशिथिलीकृतगात्रयष्ट्यः ।
 संहृष्यमाणविपुलोरुपयोधरान्ताः
 अभ्यंजनं विदधति प्रमदाः सुशोभाः ॥१७॥
 बहुगुणरमणीयो योषितां चित्तहारी
 परिणतबहुशालिव्याकुलग्रामसीमा ।
 सततमतिमनोज्ञः क्रौञ्चनादोपगीतः
 प्रदिशतु हिमयुक्तः काल एषः सुखं वः ॥१८॥
 इति हेमन्तवर्णनं समाप्तम् ।

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15. (a) MS. परिभूत for परिमुक्त, गन्धान् for गन्धं.
 (b) MS. शिरोरुहान्तान् for ०रुहान्ताः .
 (c) MS. reads the line as पीनस्तनोल्लसितसुन्दरगात्रवल्ल्यः .
 (d) MS. अबला for अपरा.
 16. (a) MS. प्रविभक्त for परिभुक्त.
 (b) MS. राग for चारु.
 (c) N कूर्पासकं for रक्तांशुकं, C, N न वक्षताङ्गी for नव नताङ्गी.
 (d) Beng. reads the line thus—व्यालम्बिनी विलुलिताकुलकुञ्चिताक्षी.
 17. (b) C, N स्वेदं for स्वेदं.
 (c) MS. संहृष्यमाण (संपीड्यमाण) for संहृष्यमाण, C, N पुलकोरु for विपुलोरु, MS. पयोधरान्ताः for ०न्ता.
 (d) MS. नेत्रांजनेन (प्रत्यंजनं) for अभ्यंजनं.
 18. (b) MS. सीमः for सीमा.
 (c) MS. विनिपतिततुषारः for सत...ज्ञः, मालापरीतः for नादोपगीतः.
 (d) MS. प्रिय for सुख.

पञ्चमः सर्गः

प्ररूढशालीक्षुचयावृतक्षिति
सुस्थस्थितक्रौञ्चनिनादशोभितम् ।
प्रकामकामं प्रमदाजनप्रियं
वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥
निरुद्धवातायनमन्दिरोदरं
हुताशनो भानुमतो गभस्तयः ।
गुरूणि वासांस्यबलाः सयौवनाः
प्रयान्ति कालोऽत्र जनस्य सेव्यताम् ॥ २ ॥
न चन्दनं चन्द्रमरोचिशीतलं
न हर्म्यपृष्ठं शरदिन्दुनिर्मलम् ।
न वायवः सान्द्रतुषारशीतला
जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥
तुषारसंघातनिपातशीतलाः
शशाङ्कभामिः शिशिरीकृताः पुनः ।
विपाण्डुतारागणचारुभूषणा
जनस्य सेव्या न भवन्ति रात्रयः ॥ ४ ॥
गृहीतताम्बूलविलेपनस्रजः
पुष्पासवामोदितवक्त्रपंकजाः ।
प्रकामकालागुरुधूपवासिता
विशन्ति शय्यागृहमुत्सुकाः स्त्रियः ॥ ५ ॥

1. (a) C, N read प्ररूढशाल्यं शुचयैर्मनोहरं.
(b) C, N read क्वचित् स्थित (स्थितं) क्रौञ्चनिनादराजितम्.
(c) MS. काम for कामं.
2. (d) MS. अद्य for अत्र.
3. (c) MS. reads as ... न चाम्बरं सान्द्रतुषारशीतलं.
4. (a) MS. शीतला for शीतलाः.
(b) MS. रोचिः for भाभिः.
(c) C, N जिह्वा for चारु. N भूषिता for भूषणा.
5. (b) C, N सुखा for पुष्पा.
(c) C, N वासितं (MS. वासितां) for वासिता.
(d) MS. शय्यां for शय्या, उत्सुकस्त्रियः for उत्सुकाः स्त्रियः.

कृतापराधान् बहुशोऽपि तर्जितान्
 सवेपथून् साध्वसलुप्तचेतसः ।
 निरीक्ष्य भर्तृन् सुरताभिलाषिणः
 स्त्रियोऽपराधान् समदा विसस्मरुः ॥ ६ ॥
 प्रकामकामैर्युवभिः सुनिर्दयं
 निशासु दीर्घास्वभिरामिता भृशम् ।
 भ्रमन्ति मन्दं श्रमखेदितोरसः
 क्षपावसाने नवयौवनाः स्त्रियः ॥ ७ ॥
 मनोज्ञकूर्पासकपीडितस्तनाः
 सरागकौषेयविभूषितोरसः ।
 निवेशितान्तः कुसुमैः शिरीरुहै-
 विभूषयन्तीव हिमागमं स्त्रियः ॥ ८ ॥
 पयोधरैः कुंकुमरागपिजरैः
 सुखोपसेव्यैर्नवयौवनोष्मभिः ।
 विलासिनीनां परिपीडितोरसः
 स्वपन्ति शीतं परिभूय कामिनः ॥ ९ ॥
 सुगन्धिनिश्वासविकम्पितोत्पलं
 मनोहरं कामरतिप्रबोधकम् ।
 निशासु दृष्टाः सह कामिभिः स्त्रियः
 पिबन्ति मद्यं महनीयमुत्तमम् ॥ १० ॥

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6. (a) MS. अभि for अपि.
 (b) MS. मन्द for लुप्त.
 (d) MS. न सस्मरुः for विसस्मरुः.
 7. (a) C, N सनिर्दयं for सु०, MS. सुरतेऽति for युवभिः स.
 (b) MS. अभिभाविता for अभिरामिता, A MS. reads गाढं दयितैश्चिरं
 दृढम् for दीर्घा श्रिरम्, C, N चिरम् for भृशम्.
 (c) MS. भवन्ति (धमन्ति) for भ्रमन्ति, मन्द for मन्दं, खेदितो रवः
 (मोदितोरसः) for खेदितोरसः.
 8. (a) MS. कूर्पासनिपीडित for कूर्पा पीडित.
 (b) C, N कौषेयक for कौषेयवि.
 9. (b) MS. यौवनोत्सवाः for यौवनोष्मभिः.
 (c) C, N विलासिनीभिः for विलासिनीनां, MS. भृशं for ०रसः.
 10. (b) MS. प्रबोधनम् for प्रबोधकम्.
 (c) MS. reads the line as निशासु कृष्णासु च कामिनो जनाः.

अपगतमदरागा योषिदेका प्रभाते
 कृतविनतकुचाग्रा पत्युरालिङ्गनेन ।
 प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं
 व्रजति शयनवासाद्वासमन्यद्वसन्ती ॥११॥
 अगुरुसुरभिधूपामोदितं केशपाशं
 गलितकुसुममालं कुञ्चिताग्रं वहन्ती ।
 त्यजति गुरुनितम्बा निम्ननाभिः सुमध्या
 उषसि शयनवासं कामिनी चारुशोभा ॥१२॥
 कनककमलकान्तैः सद्य एवाम्बुधौतः
 श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः ।
 उषसि वदनविम्बैः स्कन्धसंयुक्तकेशैः
 श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥१३॥
 पृथुजघनभरार्ताः किञ्चिदानघ्रमध्याः
 स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।
 सुरतसमयवेशं नैशमाशु विहाय
 दधति दिवसयोग्यं वेशमन्यास्तरुण्यः ॥१४॥

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11. (a) MS. एव for एका.
 (b) N निविड for विनत, MS. कुचनिविडकुचाया for कृत '....' ग्रा.
 (c) MS. वीक्ष्यमाणा for वीक्षमाणा.
 (d) MS. अन्यं for अन्यत्, व्रजन्ती for हसन्ती.
 12. (a) MS. धूपामोदितान् for ०त., पाशान् for पाशं.
 (b) MS. मालान् for मालं, C, N तन्वती कुञ्चिताग्रम् for कुञ्चि...वहन्ती.
 (c) C, N निम्नमध्यावसाना for निम्न मध्या.
 (d) C, N शयनमन्या for शयनवासं, शोभाम् for शोभा MS. काम
 for चारु.
 13. (a) MS. चारुविम्बाधरोष्ठैः for सद्यः धौतैः.
 (b) Beng निष्णैः for निषक्तैः MS. निषिक्त (नियुक्त) for निषक्त.
 (c) C अंस संसक्त (MS. संयुक्त) for स्कन्धसंयुक्त.
 (d) MS. संस्मिता for संस्थिता.
 14. (a) MS. मध्या for मध्याः.
 (b) MS. युग for भर, व्रजन्त्याः for व्रजन्त्यः.
 (c) Beng. शयन for समय, MS. खेदं for वेशं, C, N प्रहाय for
 विहाय, MS. अंगे (अन्यत्) for आशु.
 (d) MS. एषा for अन्या.

नखपदकृतभंगान् वीक्षमाणाः स्तनान्ता-
 नधरकिशल्याग्रं दन्तभिन्नं स्पृशन्त्यः ।
 अभिमत रतवेशं नन्दयन्त्यस्तरुण्यः
 सवितुरुदयकाले भूषयन्त्याननानि ॥१५॥
 प्रचुरगुडविकारः स्वादुशालीक्षुरम्यः
 प्रबलसुरतकेलिर्जातकन्दर्पदर्पः ।
 प्रियजनरहितानां चित्तसंतापहेतुः
 शिशिरसमय एषः श्रेयसे वोऽस्तुनित्यम् ॥१६॥
 इति शिशिरवर्णनम् ॥

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15. (a) C, N चित्तभागान् for कृतभंगान्, स्तनाग्रान् for स्तनान्तान्.
 (b) MS. भिन्नान् for भिन्नं.
 (c) C, N रसमेतं for रतवेशं.
 16. (b) MS. प्रसूत for प्रबल, शान्त for जात.
 (d) MS. तेऽस्तु वोऽस्तु.

षष्ठः सर्गः

प्रफुल्लचूताङ्कुरतीक्ष्णसायको
द्विरेफमालाविलसद्गुणः ।
मनांसि भेत्तुं सुरतप्रसंगिनां
वसन्तयोधः समुपागतः प्रिये ॥ १ ॥
द्रुमाः सपुष्पाः सलिलं सपद्मं
स्त्रियः सकामा पवनः सुगन्धिः ।
सुखाः प्रदोषा दिवसाश्च रम्याः
सर्वं प्रिये चारुतरं वसन्ते ॥ २ ॥
वापीजलानां मणिमेखलानां
शशाङ्कभासां प्रमदाजनानाम् ।
चूतद्रुमाणां कुसुमान्वितानां
ददाति सौभाग्यमयं वसन्तः ॥ ३ ॥
कुसुम्भरागारुणितैर्दुकूलै-
नितम्बबिम्बानि बिलासिनीनाम् ।
तन्वंशुकैः कुङ्कुमरागगौरै-
रलङ्क्रियन्ते स्तनमण्डलानि ॥ ४ ॥

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1. (b) MS. मालां विदधन् for माला विलसत्.
(c) C, N वेदधुं for भेत्तुं. MS. सुरतोत्सुकानां for सु ... नां.
(d) C, N योद्धा for योधः .
 2. (a) MS. सुपद्मं for सपद्मं.
(b) MS. पवनाः for पवनः, सुगन्धयः for सुगन्धिः .
 3. (c) Beng. कुसुमानतानां for कुसुमान्वितानां.
(d) Beng. सौभाग्यम् for सौभाग्यम्.
 4. (b) MS. नितम्बिनीनां for बिलासिनीनाम्.
(c) C, N रक्ताङ्गुकैः for तन्वंशुकैः . MS. पिजरैः for गौरैः .

कर्णेषु योम्यं नवकर्णिकारं
 चलेषु नीलेष्वलकेष्वशोकः ।
 पुष्पं च फुल्लं नवमल्लिकायाः
 प्रयाति कान्तिं प्रमदाजनस्य ॥ ५ ॥
 स्तनेषु हाराः सितचन्दनार्द्रा
 भुजेषु संगं बलयाङ्गदानि ।
 प्रयान्त्यनङ्गातुरमानसानां
 नितम्बिनीनां जघनेषु काञ्च्यः ॥ ६ ॥
 सपत्रलेखेषु विलासिनीनां
 वक्त्रेषु हेमाम्बुरुहोपमेषु ।
 स्तनान्तरे मौक्तिकसंगजातः
 स्वेदोद्गमो विस्तरतामुपैति ॥ ७ ॥
 उच्छ्वासयन्त्यः श्लथबन्धनानि
 गात्राणि कन्दर्पसमाकुलानि ।
 समीपवर्तिष्वधुना प्रियेषु
 समुत्सुका एव भवन्ति नार्यः ॥ ८ ॥
 तनूनि पाण्डूनि मदालसानि
 मुहुर्मुहुर्जम्भणतत्पराणि ।
 अंगाम्यनङ्गः प्रमदाजनस्य
 करोति लावण्यससंभ्रमाणि ॥ ९ ॥

5. (b) MS. स्तनेषु हाराः for चलेषु नीले. C, N अशोकम् for अशोकः.
 (c) MS. शिखासु फुल्लाः (सुखासु पुष्पं, शिखासु मालाः) for पुष्पं च
 फुल्लं. MS. मल्लिकाश्च (मालिकाश्च) for मल्लिकायाः.
 (d) MS. प्रयान्ति शोभां for प्रयाति कान्तिं. C, N जनानां for जनस्य.
 6. (b) MS. कुचेषु for भुजेषु, कम्बू for संगं.
 (c) MS. निःशङ्क (निःसंश) मनङ्गसौख्य.
 7. (b) MS. मुखेषु for वक्त्रेषु.
 (a) N रत्नान्तरे for स्तनान्तरे. C, N रम्यः for जातः.
 (d) C, N स्वेदागमो for स्वेदोद्गमो.
 8. (c) MS. ऽपि कामुकेषु for ऽष्वधुना प्रियेषु.
 9. (a) G, N समंथराणि for मदालसानि.
 (d) Beng. रसोत्सुकानि for ससंभ्रमाणि.

नेत्रेषु लोलो मदिरालसेषु
 गण्डेषु पाण्डुः कठिनः स्तनेषु ।
 मध्येषु निम्नो जघनेषु पीनः
 स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥१०॥
 अङ्गानि निद्रालसविभ्रमाणि
 वाक्यानि किञ्चिन्मदलालसानि ।
 भ्रूक्षेपजिह्वानि च वीक्षितानि
 करोति कामः प्रमदाजनानाम् ॥११॥
 प्रियंगुकालीयककुङ्कुमाक्तं
 स्तनेषु गौरेषु विलासिनीभिः ।
 आलिप्यते चन्दनमङ्गनाभि-
 र्मदालसाभिर्मृगनाभियुक्तम् ॥१२॥
 गुरुणि वासांसि विहाय तूर्णं
 तनूनि लाक्षारसरञ्जितानि ।
 सुगन्धिकालागुरुधूपितानि
 धत्ते जनः कामशरानुविद्धः ॥१३॥
 पुंस्कोकिलश्चूतरसासवेन
 मत्तः प्रियां चुम्बति रागहृष्टः ।
 गुञ्जन् द्विरेफोऽप्ययमम्बुजस्थः
 प्रियं प्रियायाः प्रकरोति चाटुम् ॥१४॥

10. (a) MS. लोलम् (अलोलः) for लोलो, मदिरालसेषु for म ... षु.
 (b) MS. कठिन for कठिनः .
 (c) MS. निम्नो for निम्नो.
11. (a) MS. विह्वलानि for विभ्रमाणि.
 (b) MS. मदिरालसानि for मद ... नि.
 (d) C, N चकार for करोति. MS. प्रमदोत्तमानाम् for प्रम ... नाम्.
12. (a) Beng. कुङ्कुमानि for कुङ्कुमाक्तं.
 (b) MS. reads as स्तनान्ङ्गरागेषु विसर्जितानि (or विचर्चितानि).
 (c) MS. आलिख्यते for आलिप्यते,
13. (c) MS. नितान्त (शिरांसि) for सुगन्धि.
 (d) C, N मदालसाङ्गः for शरानुविद्धः .
14. (a-b) MS. चूतरसेन मत्तः प्रियामुखं चुम्बति सादरोऽयम्.
 (c) N कूजत् for गुञ्जन्. MS. अधिकप्रमत्तः for अयमम्बुजस्थः .
 (d) MS. प्रियः (क्षिप्रं) for प्रियं. C, N चाटु for चाटुम्.

ताम्रप्रवालस्तवकावनम्रा-

श्रूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनाबधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥१५॥

आमूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥१६॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसः सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥१७॥

कान्ताननद्युतिमुषामचिरोद्गतानां
शोभां परां कुरुवकद्रुममञ्जरीणाम् ।
दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य
कन्दर्पवाणनिकरैर्व्यथितं हि चेतः ॥१८॥

आदोषवह्निसदृशैर्मरुताबधूतैः
सर्वत्र किंशुकवनैः कुसुमावनम्रैः ।
सद्यो वसन्तसमये समुपागते हि
रक्तांशुका नववधूरिव भाति भूमिः ॥१९॥

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15. (a) MS. reads as प्रवालनम्रास्तवकावतंसाः .
(c) MS. सान्द्राः (कान्ते) for कामं, पवनाभिभूताः for अबधूताः .
(d) MS. समुत्सुकं for पर्युत्सुकं (also समुत्सुकत्वं मनसः for पर्युत्सुकं मानस).
16. (a) MS. ताम्राः for ताम्रं.
(b) MS. सपल्लवं for अवाः .
17. (b) MS. चारु for नम्र, तत for मृदु.
(c) C, N मनसां for मनसः .
(d) C, N चूताभिरामकलिकाः for बालातिमुक्तलतिकाः .
18. (a) C, N कान्तामुख for कान्तानन., जुषामपि चोद्गतानां for मुषा ... दगतानां.
(c) MS. हि पथिकस्य for सहृदयस्य.
(d) C पतित (N पतन) for निकरै, MS. पतनव्यथनं for निकरैर्व्यथितं.
19. (c) C, N हि समाचितेयं for समुपागते हि.

किं किंशुकैः शुकमुखच्छविभिर्न भिन्नं
 किं कर्णिकारकुसुमैर्न कृतं न दग्धम् ।
 यत्कोकिलः पुनरयं मधुरैर्वचोभि-
 र्यूनां मनः सुवदनानिहितं निहन्ति ॥२०॥
 पुंस्कोकिलैः कलवचोभिरुपात्तहर्षैः
 कूजद्भिरुन्मदकलानि वचांसि भृङ्गैः ।
 लज्जान्वितं सविनयं हृदयं क्षणेन
 पर्याकुलं निजगृहेऽपि कृतं वधूनाम् ॥२१॥
 भाकस्पयन् कुसुमिताः सहकारशाखा
 विस्तारयन् परभृतस्य वचांसि दिक्षु ।
 वायुर्विवाति हृदयानि हरन् नराणां
 नीहारपातविगमात् सुभगो वसन्ते ॥२२॥
 कुन्दैः सविभ्रमवधूहसितावदातै-
 रुद्योतितान्युपवनानि मनोहराणि ।
 चित्तं मुनेरपि हरन्ति निवृत्तरागं
 प्रागेव रागकलुषितानि मनांसि यूनाम् ॥२३॥

20. (a) Beng. विभिन्नं (MS. च दग्धं, न दग्धं) for न भिन्नं.
 (b) MS. हृतं for कृतं, मनोज्ञम् (मनोज्ञैः) for न दग्धम्.
 (c) C, N यत्कोकिलः for यः कोकिलः. MS. पुनरमी (पुरुषैः) for पुनरयं.
 (d) MS. सुवदने नियतं दहन्ति (सुवदने नियतं हरन्ति) for सुव ... ति.
 21. (a) MS. फलरसैः समुपात्त for कल ... पात्तः.
 (b) MS. विलोचनां (वचांसि धीरं) for वचांसि भृङ्गैः, उन्मादकराणि वचांसि पुंसा for उन्मद ... भृङ्गैः.
 22. (a) MS. कुसुमितां सहकारशाखां for सुमिताः ... शाखाः.
 (b) MS. परभृतोऽद्य for परभृतस्य.
 (c) MS. वधूनां for नराणां.
 (d) MS. विमलो for सुभगो.
 23. (b) MS. संशोभितानि for उद्योतितानि.
 (c) MS. निरस्त for निवृत्त.
 (d) MS. प्रायेण for प्रागेव, रागमखिलानि (रागचलितानि, N रागम-
 लिनानि) for रागकलुषितानि, MS. पुंसाम् for यूनाम्.

आलम्बिहेमरशनाः स्तनसक्तहाराः
 कन्दर्पदर्पशिथिलीकृतगात्रयष्ट्यः ।
 मासे मधौ मधुरकोकिलभृङ्गनादै-
 नार्यो हरन्ति हृदयं प्रसभं नराणाम् ॥२४॥
 नानामनोश्चकुसुमद्रुमभूषितान्तान्
 दृष्टान्यपुष्टनिनादाकलसानुदेशान् ।
 शैलेयजालपरिणद्धशिलातलौघान्
 दृष्ट्वा जनः क्षितिभृतो मुदमेति सर्वः ॥२५॥
 नेत्रे निमील्यति रोदिति याति शोकं
 घ्राणं करेण विरुणद्धि विरौति चोच्चैः ।
 कान्तावियोगपरिखेदितचित्तवृत्ति-
 र्दृष्ट्वाध्वगः कुसुमितान् सहकारवृक्षान् ॥२६॥
 समदमधुकराणां कोकिलानां च नादैः
 कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।
 इषुभिरिव सुतीक्ष्णैर्मानसं मानिनीनां
 तुदति कुसुममासो मन्मथोद्वेजनाय ॥२७॥
 आम्रोमञ्जलमञ्जरीवरशरः सत्किशुकं यद्धनु
 ज्यायस्यालिकुलं कलङ्करहितं छत्रं सितांशुः सितम् ।
 मत्तेभो मलयानिलः परभृतो यद्वन्दिनो लोकिजित्
 सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्तान्वितः ॥२८॥
 इति वसन्तवर्णनम्
 इति श्रीकविकालिदासकृतं ऋतुसंहारकाव्यं समाप्तम् ॥

24. (a) MS. प्रालम्बि for आलम्बि, आलम्ब्यचन्दनरसान् for आल ... शनाः.
 (c) MS. रावैः for नादैः.
 (d) MS. रामाः for नार्यः.
25. (a) MS. भूषिताग्रान् (भूषितांगान्) also कुसुमोद्गमपुष्पितान्तान् for कुसुम तान्तान् for भूषितान्तान्.
 (b) MS. सन्धिदेशान् for सानुदेशान्.
 (c) MS. तलान्तान् (गुहान्तान्) for तलौघान्.
 (d) MS. समुपैति सर्वान् for मुदमेति सर्वः.
26. (a) MS. निमीलति विरोदिति for नि रोदिति, मोहं for शोकं.
 (b) MS. प्राणान् for घ्राणं.
 (d) MS. नरः for अध्वगः.
27. (a) C, N मधुभराणां for मधुकराणां.
 (b) C, N रम्यः for रम्यैः.
 (d) MS. कुसुमबाणो मन्मथोद्दीपनाय for कुसुम ... द्वेजनाय.

Additional Verses

आकम्पितानि हृदयानि मनस्विनीनां
वातैः प्रफुल्लसहकारकृतध्रुवासैः ।
संवाधितं परभृतस्य मदाकुलस्य
श्रोत्रप्रियैर्मधुकरस्य च गीतनादैः ॥ १ ॥
ईषत्तुषारैः कृतशीतहर्म्यं
सुवासितं चारु शिरश्च चंपकैः ।
कुर्वन्ति नार्योऽपि वसन्तकाले
स्तनं सहारं कुसुमैर्मनोहरैः ॥ २ ॥
कनककमलकान्तैराननैः पाण्डुगारैः
उपरिनिहितहारैश्चन्दनाद्रैः स्तनान्तैः ।
मदजनितविलासैर्दृष्टिपातैर्मुनान्द्रान्
स्तनभरनतनार्यः कामयन्ति प्रशान्तान् ॥ ३ ॥
करकमलमनोज्ञाः कान्तसंसक्तहस्ता
वदनविजितचन्द्राः काश्चिदन्यास्तरुण्यः ।
रचितकुसुमगन्धि प्रायशो यान्ति वेश्म
प्रबलमदनहेतौ सूक्तसंगोक्तरम्याः ॥ ४ ॥
छायां जनः समभिवाञ्छति पादपानां
नक्तं तथेच्छति पुनः किरणं सुधांशोः ।
हर्म्यं प्रयाति शयितुं सुखशीतलं च
कान्तां च गाढमुपगूहति शीतलत्वात् ॥ ५ ॥
परभृतकलगीतैर्ह्लादिभिः सद्ब्रवांसि
स्मितदशनमयूखान् कुन्दपुष्पप्रभाभिः ।
करकिसलयकान्ति पल्लवैर्विद्रुमाभै-
रुपहसति वसन्तः कामिनीनामिदानीम् ॥ ६ ॥
मधुसुरभिमुखाब्जं लोचने लोभ्रताम्रे
नवकुरवकपूर्णः केशपाशो मनोज्ञः ।
गुरुभरकुचयुग्मं श्रोणिबिम्बं तथैव
न भवति किमिदानीं योषितां मन्मथाय ॥ ७ ॥

मलयपवनविद्धः कोकिलेनाभिरम्यः
 सुरभिमधुनिषेकाल्लब्धगन्धप्रबन्धः ।
 विविधमधुपयूथैर्वैष्ट्यमानः समन्ताद्
 भवतु तव वसन्तः श्रेष्ठकालः सुखाय ॥ ८ ॥
 मार्गं समीक्ष्यार्तिनरस्तनीरं
 प्रवासखिन्नं पतिमुद्रहन्त्यः ।
 प्रवेक्ष्यमाणा हरिरेक्षणाक्षयः
 प्रबोधयन्तीव मनोरथानि ॥ ९ ॥
 रम्यप्रदोषसमयः स्फुटचन्द्रहासः
 पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः ।
 मत्तालियूथविरुतं निशि सीधुपानं
 सर्वं रसायनमिदं कुसुमायुधस्य ॥ १० ॥
 रुचिरकनककान्तीन् मुञ्चतः पुष्पराशीन्
 मृदुपवनविधूतान् पुष्पितांश्चूतवृक्षान् ।
 अभिमुखमभिवीक्ष्य क्षामदेहोऽपि मार्गे
 मदनशरनिघातैर्मोहमेति प्रवासी ॥ ११ ॥
 सुरतरुचिविलासाः सत्सखोभिः समेता
 असमशरविनोदं सूचयन्ति प्रकामम् ।
 अनुगतमुखराभिः श्रोणिमध्ये विनोदं
 शरदि तरुणकान्तः सूचयन्ति प्रमोदान् ॥ १२ ॥

1,3,5-8,10-11. Stated in the NSP ed. to occur after vi. 27 in the order 11,6,,3,7,1,10,5,8.

Variants—3. (a) गण्डैः for गोरैः .

10. (a) रम्यः for रम्य, भासः for हासः

2. This verse has been stated in N S P ed. to occur in a MS. after vi. 2.

Variants—(a) हर्म्यः for हर्म्ये.

(b) चात्मशिरः सचम्पकैः for चारु " " चम्पकैः .

4,12. Stated in NSP ed. to occur in a MS. after iii. 22.

9. Stated in NSP. ed. to occur in a MS. after iv. 9.

शृङ्गाररसाष्टकम्

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1847.
- Note : The text is also printed in the *Granthāvali* ed. K. Vidya-
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शृङ्गाररसाष्टकम्

मालिनी

अधिदितसुखदुःखं निर्गुणं वस्तु किञ्चित्
जडमतिरिह कश्चित् मोक्ष इत्याचक्षे ।
मम तु मतमनङ्गस्मेरतारुण्यधूर्णन-
मदकलमदिराक्षीनीविमोक्षो हि मोक्षः ॥ १ ॥

शिखरिणी

कदा कान्तागारे परिमलमिलत्पुष्पशयने
शयानः कान्तायाः कुचयुगमहं वक्षसि वहन् ।
अये कान्ते मुग्धे कुटिलनयने चन्द्रवदने
प्रसीदेति क्रोशन् निमिषमिव नेष्यामि रजनीम् ॥ २ ॥

शार्दूलविक्रीडित

सायं नायमुदेति वासरमणिश्चन्द्रो न चण्डद्युति-
र्दावाग्निः कथमम्बरे किमशनिः स्वच्छान्तरिक्षे कुतः ।
हन्तेदं निरणायि पान्थरमणीप्राणाविलाशाशया
धावद्धोरविभावरीविषधराभोगस्य मीमो मणिः ॥ ३ ॥

1. (c) A,B,Kh. तारुण्य for तारुण्य.
2. (d) A,B,Kh. दिवसान् for रजनीम्.
3. (b) Kh. स्थितः for कुतः .
(d) A विषधरीभोगस्य for विषधरभोगस्य.

वसन्ततिलक

आयाति याति पुनरेव जलं प्रयाति
पद्माङ्कुराणि विचिनोति धुनोति पक्षौ ।
उन्मत्तवद् भ्रमति कूजति मन्दमन्दं
कान्तावियोगविधुरो निशि चक्रवाकः ॥ ४ ॥

स्रग्धरा

भक्ता भोक्तुं न भुङ्क्ते कटिलदिसलताखण्डमिन्दोदितकात्
ताराकारास्तृषार्तो न पिबति पयसां विप्रुषः पत्रसंस्थाः ।
छायामम्भोजिनीनामलिकुलशवलां वीक्ष्य सन्ध्यामसन्ध्याम्
कान्ताविश्लेषभीरुर्दिनमपि रजनीं मन्यते चक्रवाकः ॥ ५ ॥

मन्दाक्रान्ता

गन्धाढ्यासौ भुवनविदिता केतकी स्वर्णवर्णा
पद्मभ्रान्त्या चपलमधुपः पुष्पमध्ये पपात ।
अन्धीभूतः कुसुमरजसा कण्टकैर्लूनपक्षः
स्थातुं गन्तुं द्वयमपि सखे नैव शक्तो द्विरेफः ॥ ६ ॥

वसन्ततिलक

तं वीक्ष्य वेंपथुमती सरसाङ्गयष्टि-
निक्षेप एव पदमुद्धृतमर्पयन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न यया न तस्थौ ॥ ७ ॥

वसन्ततिलक

का काबला निधुवनश्रमपीडिताङ्गी
निद्रां गता दयितबाहुलतानुबद्धा ।
सा सा तु यातु भवनं मिहिरोद्गमोऽयं
संकेतवाक्यमिति काकचया वदन्ति ॥ ८ ॥

इति महाकविकाळिदासविरचितं
शृङ्गाररसाष्टकं समाप्तम् ।

4. (a) A यापि for याति.

(b) A, B विधुनोति for विचिनोति.

5. (a) B. भुङ्क्त्वा for भङ्क्त्वा.

6. This verse is identical with the second stanza of the *Bhramarāṣṭaka* with क्षुधित for चपल (b) and छिन्न for लून. (c).

शृङ्गारतिलकम्

Description of Manuscripts and printed text.

- A** — MS. No. G 8241 belonging to Asiatic Society, Calcutta.
Substance—Country-made paper. Size— $10 \times 4\frac{1}{2}$ inches.
Folia—3. Script—Nāgarī. Complete.
- B** — MS. No. G 5073 belonging to Asiatic Society, Calcutta.
Substance—Country-made paper. Size— 14×3 inches.
Folia—4. Script—Bengali. Complete.
- C** — MS. No. G 8242 belonging to Asiatic Society, Calcutta.
Substance—Country-made paper. Size— 9×4 inches.
Folia—3. Script—Nāgara. Complete.
Colophon—इति रुद्रभट्टकृतं शृङ्गारतिलकं समाप्तम् ।
Date—Samvat 1865.
- D** — MS. No. G 9568 belonging to Asiatic Society, Calcutta.
Substance—Country-made paper. Size— $13\frac{1}{4} \times 5\frac{1}{2}$ inches.
Folia—2. Script—Nāgara. Complete.
- H** — Text printed in *Kāvya-saṃgraha* by J. Haebler, Calcutta, 1847.
- KG**—Text printed in Bengali script in *Kālidāser Granthāvalī*, Calcutta, 1322 B. S.
- Kk**—Text printed in Devanāgarī characters in *Kāvya-kalāpa*, pub. by H. Hirachand, Bombay, 1864. It omits the last two lines of verse 13 in our constituted text.
- Ks**—Text printed in Devanāgarī characters in *Kāvya-saṃgraha*, ed. J. Vidyāsāgara, Calcutta, 1872.
- S** — MS. No. 176 belonging to Sanskrit College, Calcutta.
Substance—Country-made paper. Size— 10×5 inches.
Folia—4. Script—Nāgara. Complete.
- T** — MS. No. 202 belonging to Sanskrit College, Calcutta.
Substance—Country-made paper. Size— 14×3 inches.
Folia—2. Script—Bengali. Complete.
- U** — MS. No. 182 belonging to Sanskrit College, Calcutta.
Substance—Country-made paper. Size— 16×2 inches.
Folia—4. Script—Bengali. Complete.

शृङ्गारतिलकम्

शार्दूलविक्रीडित

बाहू द्वौ च मृणालमास्यकमलं लावण्यलीलाजलं
श्रीणी तीर्थशिला च नेत्रशफरं धम्मिल्लशैवालकम् ।
कान्तायाः स्तनचक्रवाकयुगलं कन्दर्पबाणानलै-
र्दग्धानामवगाहनाय विधिना रम्यं सरो निमित्तम् ॥ १ ॥

शार्दूलविक्रीडित

आयाता मधुयाभिनी यदि पुनर्नायात एव प्रभुः
प्राणा यान्तु विभावसौ यदि पुनर्जन्मग्रहं प्रार्थये ।
व्याधः कोकिलबन्धने विधुपरिध्वंसे च राहुग्रहः
कन्दर्पे हरनेत्रदीधितिरियं प्राणेश्वरे मन्मथः ॥ २ ॥

वसन्ततिलक

इन्दीवरेण नयनं मुखमम्बुजेन
कुन्देन दन्तमधरं नवपल्लवेन ।
अङ्गानि चम्पकदलैः स विधाय धाता
कान्ते कथं घटितवानुपलेन चेतः ॥ ३ ॥

1. (b) A सफरी for शफरं.

2. (a) KG. नायाति मे स for नायात एव. U प्रियः for प्रभुः.

(c) KG. हिमकर for विधुपरि.

(d) U, KG. अहं for इयं.

This verse, with विजयते कान्तप्रयाणोत्सवः for यदि ... प्रभुः
(a), यियासवः for विभावसौ (b), जन्मग्रहोऽभ्यर्थये for जन्म ...
प्रार्थये (b), व्याधाः for व्याधः (c), राहोर्गणाः for राहुग्रहः (c),
पावककणाः for दीधितिरियं (d), मन्मथाः for मन्मथः (d), has
been attributed to इन्द्रशिव in SKM. (II-54-2).

3. (c) D ते सुकदलैः for चम्पकदलैः. A, S वेधाः for धाता.

This verse has been anonymously quoted in SV.
(1610) with च for स (c), वेधाः for धाता (c) and रचित
for घटित (d).

वसन्ततिलक

एको हि खञ्जनवरो नलिनीदलस्थो
दृष्टः करोति चतुरङ्गबलाधिपत्यम् ।
किं मे करिष्यति भवद्वदनारविन्दे
जानामि नो नयनखञ्जनयुग्ममेतत् ॥ ४ ॥

शार्दूलविक्रीडित

ये ये खञ्जनमेकमेव कमले पश्यन्ति दैवात्कचित्
ते सर्वे मनुजा भवन्ति सुतरां प्रख्यातभूमीभुजः ।
त्वद्वक्त्राम्बुजनेत्रखञ्जनयुगं पश्यन्ति ये ये जना-
स्ते ते मन्मथबाणजालविकला मुग्धे किमित्यद्भुतम् ॥ ५ ॥

मालिनी

झटिति प्रविश गेहं मा बहिस्तिष्ठ कान्ते
ग्रहणसमयवेला वर्तते शीतरश्मेः ।
अयि सुविमलकान्ति वीक्ष्य नूनं स राहु-
र्ग्रसति तव मुखेन्दुं पूर्णचन्द्रं विहाय ॥ ६ ॥

शार्दूलविक्रीडित

कस्तूरीवरपत्रभङ्गनिकरो भ्रष्टो न गण्डस्थले
नो लुप्तं सखि चन्दनं स्तनतटे धौतं न नेत्राञ्जनम् ।
रागो न स्खलितस्तवाधरपुटे ताम्बूलसंवर्धितः
किं रुष्टासि गजेन्द्रमन्दगमने किं वा शिशुस्ते पतिः ॥ ७ ॥

4. (b) Kk. पृष्टः for दृष्टः .

(c) D वा for मे.

5. (b) A,C,D,S कवयो (KG. कृतिनो) for मनुजाः . KG. विख्यात
for प्रख्यात.

(d) S चापबाण for बाणजाल. D विधुता for विकला, किमत्र for
किमिति. S,T,U किमत्यद्भुतम् for किमित्यद्भुतम्.

6. (a) D निविश for प्रविश. A,C गेहे for गेहं.

(b) A,C,S ग्रसन for ग्रहण.

(c) A तव मुखकमलं कं for अयि ... कान्ति. C, S मुखमकलङ्कं for
सु ... कान्ति.

(d) A पतति for ग्रसति.

7. (b) A लिप्तं for लुप्तं.

(c) D चलुप्त for स्खलित. B तटे for पुटे.

(d) C, D, S मत्त for मन्द.

8 K.

शिखरिणी

समायाते कान्ते कथमपि च कालेन बहुना
कथाभिर्देशानां सखि रजनिरर्थं गतवती ।
ततो यावल्लीलाकलहकुपितास्मि प्रियतमे
सपत्नोव प्राची दिगियमभवत्तावदरुणा ॥ ८ ॥

शार्दूलविक्रीडित

श्लाघ्यं नीरसकाष्ठताडनशतं श्लाघ्यः प्रचण्डातपः
क्लेशः श्लाघ्यतरः सुपङ्कनिचयैः श्लाघ्योऽतिदाहोऽनलैः ।
यत्कान्ताकुचपाश्वर्बाहुलतिकाहिन्दोललीलासुखं
लब्धं कुम्भवर त्वया न हि सुखं दुःखैर्विना लभ्यते ॥ ९ ॥

शार्दूलविक्रीडित

किं किमास्यमुपेत्य चुम्बसि बलान्निर्लज्ज लज्जा न ते
वस्त्रान्तं शठ मुञ्च शपथैः किं धूर्तं निर्वञ्चसे ।
खिन्नाहं तव रात्रिजागरतया तामेव याहि प्रियां
निर्माल्योज्झितपुष्पदामनिकरे का षट्पदानां रतिः ॥ १० ॥

शार्दूलविक्रीडित

वाणिज्येन गतः स मे गृहपतिर्वार्तापि न श्रूयते
प्रातस्तज्जननी प्रसूततनया जामातृगेहं गता ।
बालाहं नवयौवना निशि कथं स्थातव्यमस्मद्गृहे
सायं संप्रति वर्तते पथिक हे स्थानान्तरं गम्यताम् ॥ ११ ॥

8. (d) D, S सपत्नीवत् for सपत्नीव, D सुता for प्राची.

9. (b) S, T निवयः for निवयैः, हि for अति, KG. reads the line thus—श्लाघ्यं पङ्कविलेपनं पुनरिह श्लाघ्योऽतिदाहानलः ।

(c) KG. कुम्भ for पार्श्व, Ks, U, KG. हिल्लोल (D कल्लोल) for हिन्दोल.

(d) KS. कुम्भकर for कुम्भवर,

10. (a) Kk, Ks, H किं मे वक्त्रम् (U, KG. किं किं वक्त्रम्) for किं किमास्यम्. T वक्त्रं for आस्यम्. A, S किं मां समुपेत्य for किमास्यमुपेत्य, KG. D क for न.

(c) Rk., Ks., H क्षीणा for खिन्ना, जागरवशात् for जागरतया.

11. (b) A प्रसूति for प्रसूत, C गेहे for गेह.

(c) A, C, S एकाकिनी for अस्मद्गृहे.

मन्दाक्रान्ता

यामिन्येषा बहुलजलदैर्घ्यभीमान्धकारा
निद्रां यातो मम पतिरसौ क्लेशितः कर्मदुःखैः ।
बाला चाहं मनसिजभयात्प्राप्तगाढप्रकम्पा
ग्रामश्चौरैरयमुपहतः पान्थ निद्रां जहीहि ॥१२॥

चार्दूलविक्रीडित

क भ्रातश्चलितोऽसि वैद्यकगृहं किं तत्र शान्त्यै रुजां
किं ते नास्ति सखे गृहे प्रियतमा सर्वं गदं हन्ति या ।
वातं चेत्कुचकुम्भमर्दनवशात्पित्तं तु वक्त्रामृतात्
श्लेष्माणं विनिहन्ति हन्त सुरतव्यापारकेलिश्रमात् ॥१३॥

अनुष्टुप्

दृष्टिं देहि पुनर्बाले कमलायतलोचने ।
श्रूयते हि पुरा लोके विषस्य विषमौषधम् ॥१४॥

वसन्ततिलक

अन्तर्गता मदनवह्निशिखावली या
सा बाध्यते किमिह चन्दनपङ्कलेपैः ।
यत्कुम्भकारदहनोपरि पङ्कलेप-
स्तापाय केवलमसौ न तु तापशान्त्यै ॥१५॥

12. (a) S वहति (KG. गहन) for बहुल. C गाढा for भीमा. S भीमान्ध-
कारैः for °कारा.
(b) D क्लेशतः for क्लेशितः . Kk., H Ks, S,T,U दुःखी for दुःखैः.
(c) गात्र for गाढ.
13. (a) B,S,T प्रातः for भ्रातः . C, KG. गृहे for गृहं. C, S तद्रुजां
शान्त्ये for तत्र ... रुजां. KG रुजः for रुजां.
(b) D omits सखे, reads ननु bet. गृहे and प्रियतमा. KG. सर्वान्
गदान् for सर्वं गदं.
(c) A, B, KG, KS वातः for वातं. b-c—omitted in Kk.
14. (a) KG, U हरिण for कसल.
(b) H, Kk नो for सा. Ks बाध्यते for बाध्यते, लेपनेन (B, T, U
चर्चितेन) for पङ्कलेपैः . H, Kk किमपि चन्दनलेपनेन for
किमिह ... लेपैः .
(c) D यः for यत्. Ks. पवन (U, T H पवन; S भवन) for दहन.
S लेपैः for लेपः .
(d) D च वह्नि for तु ताप. S, KG. for तु.

मन्दाक्रान्ता

दृष्ट्वा यासां नयनसुषमां वङ्गवाराङ्गनानां
 देशत्यागः परमकृतिभिः कृष्णसारैरकारि ।
 तासामेव स्तनयुगजिताः कुम्भिनः सन्ति मत्ताः
 प्रायो मूर्खः परिभवविधौ नाभिमानं त्यजति ॥१६॥

अनुष्टुप्

कुसुमे कुसुमोत्पत्तिः श्रूयते न च दृश्यते ।
 बाले तव मुखाम्भोजे कथमिन्दीवरद्वयम् ॥१७॥

वसन्ततिलक

कोपस्तया यदि कृतो मयि पंकजाक्षि
 सोऽस्तु प्रियस्तव किमत्र विधेयमन्यत् ।
 आश्लेषमर्पय मदर्पितपूर्वमुच्चै-
 रुच्चैः समर्पय मदर्पितचुम्बनं च ॥१८॥
 *इति श्रीकालिदासकृतं शृङ्गारतिलकं समाप्तम् ।

-
16. (a) D transposes दृष्ट्वा and यासां. Kk, Ks, H सुभगं (D युगलं) for सुषमां. S सुषमामङ्गं for सुषमां वङ्ग.
 (c) Kk, Ks, H दन्तिनः for कुम्भिनः.
 (d) S मूर्खाः for मूर्खः, त्यजन्ति for त्यजति, KG, Kk, Ks, H, T, U तनोति (D जहाति) for त्यजति.
17. (a) S कमले कमलोत्पत्तिः for कुसुमे कुसुमोत्पत्तिः. T, U तु for च.
 (b) A, Ks दृष्टम् for कथम्.
18. (a) D, H, Kk हृदि for यदि. U transposes यदि and कृतो. D यदि for मयि.
 (b) C प्रिये तव for प्रियस्तव. D किमस्ति for किमत्र. S विचित्रम् for विधेयम्. U अस्ति for अन्यत्.
 (c) D चुम्बनानि for चुम्बनं च.
 This verse, with किमस्ति for किमत्र (b), has been attributed to Śatānanda in the *Śubhāṣita-ratnaḥa* (No. 671).
 * C रुद्रभट्ट for कालिदास. It obviously confuses this work with the शृङ्गारतिलक, a work on Poetics by Rudra.
 S कालिदासकृतौ (D कविकालिदासकृतौ) for कालिदासकृतं.

Additional verses* of the

Śṛṅgāra-tilaka

(Arranged alphabetically)

अपूर्वो दृश्यते वह्निः कामिन्याः स्तनमण्डले ।
दूराद्दहति यो गात्रं हृदि लग्नस्तु शीतलः ॥ १ ॥
अयि मन्मथचूतमञ्जरि श्रवणायतलोचने प्रिये ।
अपहृत्य मनः क यासि मे किमराजकमत्र राजते ॥ २ ॥
इयं व्याधायते बाला भ्रूरस्याः कार्मुकायते ।
कटाक्षाश्च शरायन्ते मनो मे हरिणायते ॥ ३ ॥
एतत्पयोधरयुगं पतितं निरीक्ष्य
खेदं वृथा वहसि किं हरिणायताक्षि ।
स्तब्धो विवेकरहितो जनतापकारी
यात्युन्नतः प्रपततीह किमत्र चित्रम् ॥ ४ ॥
कथमेतत्कुचद्वन्द्वं पतितं तव सुन्दरि ।
यद्यधः खन्यते मूढ गिरयो न पतन्ति किम् ॥ ५ ॥

*. Those verses, which occur in a single Ms. or in some of the Mss. only, are given here.

1. (a) B कुच for स्तन.

(b) Kk, Ks, KG, T, U दूरतो दहते गात्रं for दूरात् ... गात्रं.

2. (a) H प्रिये श्रवणायतलोचने for अ प्रिये. Ks चारुलोचने for लोचने प्रिये.

4. (a) A एनं for एतत्.

5. (a) C किमेतत्कुचद्वन्द्वं च for कथं ... द्वन्द्वं. A reads the line thus—
तव तन्वि कुचावेतौ पतितौ केन हेतुना.

(b) B पश्याधः खनने मूढ पतन्ति गिरयोऽपि च. D पश्याध. for यद्यध.
C पतन्ति गिरयोऽपि च for गिरयो ... किम्.

कल्याणि चन्दनरसैः परिषिच्य गात्रं
 द्वित्राण्यहानि कथमप्यतिवाहयेथाः ।
 आगत्य तत्रभवतीं परिरभ्य दोर्भ्यां
 नेष्यामि सूर्यकिरणानपि शीतलत्वम् ॥ ६ ॥
 कस्तूरीतिलकं बाले भाले मा कुरु मा कुरु ।
 सायं शशाङ्कमाशङ्कथ राहुरेष्यति ते मुखम् ॥ ७ ॥
 क प्रस्थितासि करभोरु घने निशीथे
 प्राणाधिपो वसति यत्र मनः प्रियो मे ।
 पकाकिनी वद कथं न विभेष्यकाले
 ह्यग्रस्थितः शितशरो मदनः सहायः ॥ ८ ॥
 नो रुष्टो मम वल्लभः शृणु सखे सुप्तो न वा सुन्दरो
 व्याधिनैव शिशुर्न चातिविकलो नातो न मूर्खः शठः ।
 मां दृष्ट्वा नवयौवनां शशिमुखीं कन्दर्पबाणाहतो
 मुक्तो दैत्यगुरुः प्रियेण स्पृशता पश्चाद्गतो विह्वलः ॥ ९ ॥
 यदि कथमपि दैवाद्दुर्गमार्गं स्मलित्वा विदलति तनुमध्यं ।
 क्षीयते नौ न दोषः पृथुनिविडकुचाभ्यां वर्त्म पश्याव नावा ॥ १० ॥
 विमलसुतनु वाचं मुञ्च मौनं त्वमद्य प्रणयिनि
 मयि मानं किं करे किं करोषि अथ
 चित्ते सापराधोऽस्मि बाले निजभुजयुगबल
 बन्धं विदेहि ॥ ११ ॥
 हे रोहिणि त्वमसि रात्रिकरस्य भार्या
 एनं निवारय पतिं सखि दुर्विनीतम् ।
 जालान्तरेण मम वासगृहं प्रविश्य
 श्रोणीतटं स्पृशति किं कुलधर्म एषः ॥ १२ ॥

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6. (c) अंगं निधाय भवतो (?) for आगत्य तत्रभवतीः
 (d) शीतकिरणादति for सूर्यकिरणानपि.
 8. This verse occurs also in the *Amaruśataka*. The following
 variants are found :—
 (a) दिने for घने.
 (b) प्राणाधिको (प्राणेश्वरो) for प्राणाधिपो; जनः for मनः.
 (c) वत for वद; विभेषि बाले for विभेष्यकाले.
 (d) नन्वस्ति पुंखित for ह्यग्र ... शित.

Table showing the order of verses of the Sṅgāra-tilaka in different MSS. and printed works.

[The verses are arranged alphabetically.

X-indicates verses missing.]

Pratika of first line	A	B	C	D	KS	KG	S	T	U	KK	H
अन्तर्गता मदन	16	16	18	16	15	17	17	17	21	16	16
अपूर्वो दृश्यते	18	18	20	18	17	×	19	19	16	18	18
अयि मन्मथ	×	21	×	22	19	24	24	22	×	20	20
आयाता मधु	2	2	2	2	2	2	2	2	2	2	2
इन्दीवरेण नयनं	3	3	3	3	3	6	3	3	3	3	3
इयं व्याधायते	13	13	14	13	×	14	14	13	24	×	×
एको हि खञ्जन	4	4	4	4	4	7	4	4	10	4	4
एतत्पयोधरयुगं	22	×	23	21	×	22	23	×	×	×	×
कथमेतत्कुचद्वन्द्वं	19	19	21	19	×	20	20	20	23	×	×
कल्याणि चन्दन	×	×	17	×	×	26	×	16	×	×	×
कस्तूरी वर पत्र	7	7	7	7	7	3	7	7	6	7	×
कस्तूरी तिलकं बाले	25	×	25	×	×	×	×	×	9	×	7
किं किमास्य (or, किं मे वक्त्रम्)	10	10	11	10	10	11	11	10	14	10	10
कुसुमे कुसुमो	21	20	22	20	17	19	22	21	15	19	19
कोपस्त्वया यदि	24	22	24	23	20	23	26	24	19	21	21
क भ्रातश्चलितो	15	14	15	14	13	15	15	14	18	14	14

Pratika of first line	A	B	C	D	KS	KG	S	T	U	KK	H
क प्रस्थितासि	×	×	×	25	×	×	×	×	×	×	×
भटिति प्रविश	6	6	6	6	6	9	6	6	5	6	6
हृष्टि देहि	14	15	16	15	14	16	16	15	17	15	15
दृष्टा यासां	17	17	19	17	16	18	18	18	22	17	17
नो रुष्टो मम	×	×	9	×	×	5	8	×	×	×	×
पूर्णं तूर्णं	×	×	×	×	×	×	×	×	8	×	×
बाहू द्वौ च	1	1	1	1	1	1	1	1	1	1	1
यदि कथमपि	23	×	×	×	×	×	25	×	×	×	×
यार्मन्येषा बहुल	12	12	13	12	12	13	13	12	13	12	12
ये ये खञ्जन	5	5	5	5	5	8	5	5	4	5	5
वाणिज्येन गतः	11	11	12	11	11	12	17	11	11	11	11
विज्ञप्तिरेषा मम	×	×	×	×	×	25	×	23	×	×	×
विमलसुतनु	×	×	×	24	×	×	×	×	×	×	×
श्लाघ्यं नीरस	9	9	10	9	9	10	10	9	20	9	9
समायाते कान्ते	8	8	8	8	8	4	9	8	7	8	8
समुद्रवदिनावधि	×	×	×	×	×	×	×	×	25	×	×
हे पान्थ पुस्तक	×	×	×	×	×	×	×	×	12	×	×
हे रोहिणि	20	×	26	×	×	×	21	×	×	×	×

Kumāra-sambhava

(Cantos ix-xvii)

In view of the fact that the reproduction of the verses will make the present work unwieldy in bulk and that the definitive text of the verses is easily available in various editions, particularly in the one by Sūryakānta (Delhi, 1962), we do not incorporate the allegedly spurious portion of the work.

Doubtful verses of the Meghadūta

[Arranged alphabetically in accordance with the initial letters of the verses.]

अध्वक्लान्तं प्रतिमुखगतं सानुमांश्चित्रकूट-
स्तुंगेन त्वां जलद शिरसा वक्ष्यति श्लाघमानः ।
आसारेण त्वमपि शमयेस्तस्य नैदाघमग्नि
सत्कारार्द्रः फलति नचिरेणोपकारो महत्सु ॥ १ ॥
अन्वेष्टव्यामवनिशयने संनिकीर्णैकपार्श्वी
तत्पर्यन्तप्रगलितलवैश्छिन्नहारैरिवास्रैः ।
भूयो भूयः कठिनविषमां सारयन्तीं कपोला-
दामोक्तव्यामयमितनखेनैकवेणीं करेण ॥ २ ॥
अम्भोविन्दुग्रहणचतुरांश्चातकान् वीक्षमाणाः
श्रेणीभूताः पारगणनया निर्दिशन्तो बलाकाः ।
त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
सोत्कम्पानि प्रियसहचरीसंभ्रमालिङ्गितानि ॥ ३ ॥
अक्षय्यान्तर्भवनिधयः प्रत्यहं रक्तकंठै-
रुद्गायद्भिर्धनपतियशः किनरैर्यत्र सार्धम् ।
वैभ्राजाख्यं विबुधवनितावारमुख्यासहाया
बद्धालापा बहिरुपवनं कामिनो निर्विशन्ति ॥ ४ ॥

1. (a) आम्रकूटः for चित्रकूटः .
(d) सद्भावादार्द्र for सत्कारार्द्र.
3. (a) रभसान् for चातकान्.
(d) सोत्कंठानि for सोत्कम्पानि.
4. (a) अक्षीणान्त for अक्षय्यान्त.
(d) बद्धापानं for बद्धालापा.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-
 नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।
 नाप्यन्यस्मात्प्रणयकलहाद्विप्रयोगोपपत्ति-
 विच्छेशानां न च खलु वयो यौवनादन्यदस्ति ॥ ५ ॥
 आश्वास्यैवं प्रथमविरहोदग्रशोकां सखीं ते
 शैलादाशु त्रिनयनवृषोत्खातकूटान्निवृत्तः ।
 साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
 प्रातःकुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ ६ ॥
 इत्याख्याते सुरपतिसखः शैलकुल्यापुरीषु
 स्थित्वा स्थित्वा धनपतिपुरीं वासरैः कैश्चिदाप ।
 मत्वागारं कनकरुचिरं लक्षणैः पूर्वमुक्तै-
 स्तस्योत्संगे क्षितितलगतं तां च दीनां ददर्श ॥ ७ ॥
 इत्थंभूतं सुरचितपदं मेघदूताभिधानं
 कामक्रीडाविरहितजने विप्रयोगे विनोदः ।
 मेघस्यास्मिन्नतिनिपुणता बुद्धिभावः कवीनां
 नत्वार्यायाश्चरणकमलं कालिदासश्चकार ॥ ८ ॥
 तं संदेशं जलधरवरो दिव्यवाचाचक्षुः
 प्राणांस्तस्या जनहितरतो रक्षितुं यक्षवध्वाः ।
 प्राप्योदन्तं प्रमुदितमनाः सापि तस्थौ स्वभर्तुः
 केषां न स्यादभिमतफला प्रार्थना ह्युत्तमेषु ॥ ९ ॥

5. (c) नाप्यन्यत्र.
 (d) न खलु च वयो.
6. (a) आश्वास्यैनां for आश्वास्यैवं, विरहे शोकदृष्टां (विरहादुग्रशोकां,
 विरहेणोग्रशोकां) for विरहो...शोकां मे (तां, स्वां) for ते.
 (b) तस्मादद्रेस्त्रिनयन (शैलादस्मात्त्रिनयन) for शैलादा...यन. शृङ्गात्
 for कूटात्.
 (c) साभिज्ञानं प्रहितवचनैस्तत्र युक्तैर्ममापि.
 (d) भ्रातः (प्रायः) for प्रातः . धारयेदं for धारयेथाः .
7. (a) सुचरित for सुरचित.
 (b) दुःखयुक्ते विनोदः for विप्रयोगे विनोदः .
 (c) कामं चास्मिन्नतिनिपुणतानन्यभावः for मेघस्या...भावः .
9. (d) अभिमतसुखान् प्रापयामास for अभि...त्तमेषु.

तस्मादद्रेर्निगदितपथः शीघ्रमेत्यालकायां
यक्षागारं विगलितनिभं दृष्टचिह्नैर्विदित्वा ।
यत्संदिष्टं प्रणयमधुरं गुह्यकेन प्रयत्ना-
त्तद्गोहिन्याः सकलमवदत्कामरूपी पयोदः ॥१०॥

धारसिक्तस्थलसुरभिणस्त्वन्मुखस्यास्य बाले
दूरीभूतं प्रतनुमपि मां पञ्चबाणः क्षिणोति ।
धर्मान्तेऽस्मिन्विगणय कथं वासराणि व्रजेयु-
र्दिक्संसक्तप्रविततघनव्यस्तसूर्यातपानि ॥११॥

पत्रश्यामा दिनकरहयस्पर्धिनी यत्र वाहाः
शैलोदग्रास्त्वमिव करिणो वृष्टिमन्तः प्रभेदात् ।
योधाग्रण्यः प्रतिदशमुखं संबुगे तस्थिबांसः
प्रत्यादिष्टाभरणरुचयश्चन्द्रहासव्रणाङ्कैः ॥१२॥

प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जहे
हैमं तालद्रुमवनमभूदत्र तस्यैव राक्षः ।
अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाद्य दर्पा-
दित्यागन्तून् रमयति जनो यत्र बन्धूनभिज्ञः ॥१३॥

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-
र्मन्दाराणामनुतटरुहां छायाया वारितोष्णाः ।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रोढन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥१४॥

यत्रोन्मत्तभ्रमरमुखराः पादपा नित्यपुष्पा
हंसश्रेणीरचितरशना नित्यपद्मा नालिन्यः ।
केकोत्कंठा भवनशिखिनो नित्यभासत्कलापा
नित्यज्योत्स्नाः प्रतिहततमोवृत्तिरग्याः ॥१५॥

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10. (a) निगदितमथो for निगदितपथः .
 11. (d) प्रविरलघन for प्रविततघन.
 12. (a) शष्प (घास, सस्य) for पत्र.
(b) पयोदाः for प्रभेदात्.
 13. (d) रमयति for रमयति, तैस्तैर्विशेषैः for बन्धूनभिज्ञः .
 14. (a) पयसि for सलिल.
(b) तटवन for अनुतट.
 15. (a) यत्रासन्नभ्रमरनिकराः for यत्रो' मुखराः .

वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं
 पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।
 लाक्षारणं चरणकमलन्यासयोग्यं च यस्या-
 मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥१६॥
 श्रुत्वा वार्ता जलदकथितां तां धनेशोऽपि सद्यः
 शापस्यान्तं सद्यहृदयः संविधायास्तकोपः ।
 संयोज्येतौ विगलितशुचौ दंपती हृष्टचित्तौ
 भोगानिष्ठानविरतसुखं भोजयामास शश्वत् ॥१७॥
 स्निग्धाः सख्यः कथमपि दिवा तां न मोक्षयन्तितन्वो-
 मेकप्रख्या भवति हि जगत्यंगनानां प्रवृत्तिः ।
 स त्वं रात्रौ जलद शयनासन्नवातायनस्थः
 कान्तां सुप्ते साति परिजने वीतनिद्रामुपेयाः ॥१८॥
 हारांस्तारांस्तरलगुटिकान् कोटिशः शंखशुक्तीः
 शष्पश्यामान्मरकतमणी तुन्मयूखप्ररोहान् ।
 दृष्ट्वा यस्यां विपणिरचितान् विद्रुमाणां च भंगान्
 संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥१९॥

16. (b) विकल्पं (विशेषान्) for विकल्पान्.

(c-d) यस्मिन्नेकः for यस्यामेकः .

17. (d) अभिमतसुखान् प्रापयामास for अविस्तारमास.

19. (a) दृष्टिकान् (गुलिकान्) for गुटिकान्

(c) यस्यां दृष्ट्वा दृष्ट्वा यस्यां.

PART II

STRAY VERSES

INTRODUCTORY REMARKS

As early as 1885, Theodor Aufrecht made an attempt,¹ perhaps for the first time, to collect such verses, attributed to Kālidāsa in the well-known anthologies and works on poetics, as do not occur in his undisputed poems and plays. He gave German rendering of the verses collected by him, and, in some cases, noted the *variae lectiones* and added his own comments. But, materials at his disposal having been meagre, he could not give many of the alternative readings available in later sources. In one stanza, viz. *svapna prasīda* etc., he could not supply the word² in the lacuna appearing in the third foot.

Since Aufrecht's work, some works, unknown to him, have come to light and certain works, in MS. form, have been published. One of the noteworthy works of the former class is the anthology entitled *Subhāṣita-ratnaśoḍa* of Vidyākara, a truncated version of which was published earlier as an anonymous work under the title *Kavindra-vacana-samuccaya*. Among the works of the latter class, the most noteworthy, perhaps, is the *Saduktikarṇāmṛta* of Śrīdhara-dāsa, published by R. Śarmā in 1930, and critically edited by the author of the present work in 1964. We are, therefore, now equipped with ampler sources for compiling the stray verses attributed to Kālidāsa and for locating them.

In the *Bhoja-prabandha* of Ballāla, we find some verses ascribed to Kālidāsa.³ It is obviously an anachronism to associate Kālidāsa (c. 4th. or 5th. century A. D.) with Bhoja of Dhārā (c. 11th. century A. D.) But, the verses in question may have been traditionally attributed to the great poet by connecting whom with Bhoja the author probably sought to glorify the king. In view of the fact that, in this work, the literary

1. *ZDMG*, xxxix, p. p. 306-312.

2. Underlined in our collection.

3. A list of such verses will be found in Gray's translation of the *Bhoja-prabandha*, 1950, p. 98.

stalwarts like Bhavabhūti, Māgha, Bāṇa etc., all of whom preceded Bhoja by centuries, figure in his court, one does not feel inclined to suppose that Kālidāsa, in this context, refers to a lesser namesake of the famous poet, and a contemporary of the above king of Dhārā. It may, however, be that some of the verses in question were actually composed by a poet enjoying Bhoja's patronage¹ or by the author of the *Bhoja-prabandha* himself, and then associated with the famous name of Kālidāsa. That some of these verses were floating *Subhāṣitas* appears to be indicated by their citation as anonymous stanzas in a few noted anthologies. For instance, the verse *aṅkaṃ ke'pi etc.*, ascribed to Kālidāsa in the *Bhoja-prabandha*, occurs as an anonymous stanza in Vallabhadeva's *Subhāṣitāvalī* (No. 1982). Some of the verses attributed in the *Bhoja-prabandha* to Kālidāsa, are of the nature of *Samasyā-pūraṇas* which appear to have been a common literary diversion among the elite of society in ancient and medieval India. Of such verses, one foot is stated to have been put to Kālidāsa who readily supplied the rest.

F. W. Thomas, in the introduction to his edition of the *Kaṇvīndra-vacana-samuccaya*, (p.p. 30-34), has given a list of such verses.

Harichānd Śāstrī, in his work called *Kālidāsa et L'Art Poétique De L'Inde*, has collected the stanzas of Kālidāsa cited in the well-known works on poetics. Among the verses, collected by him, the sources of some are unknown. The apocryphal verses, collected by Harichānd, have been included in our list.

We propose, in the following pages, to collect the stray verses, attributed to Kālidāsa, with the available variant readings, determine their metres, refer, wherever possible, to the sources in which they occur and finally to give their English rendering. We shall also note the names of other authors to whom the various sources attribute some of the verses collected by us.

The reader of these verses cannot fail to notice the predominance of the erotic sentiment in them. In most of them, there is a description of either an erotic setting or a particular mood

1. For instance, the stanza *abhūt prācī piṅgā*, ascribed to Kālidāsa in the *Bhoja-prabandha*, is attributed, in the *Śārngadhara-paddhati* (No. 3717), to *bhojarāja-kavi varga*.

of the lover or of the beloved. Even when different aspects of nature are depicted, these have been represented as either exciting passion or as having some connexion with objects of love. For instance, in the verse *lakṣmī-kṛīḍā-taḍāgo* etc. the moon is represented, *inter alia*, as a palace of sexual pleasure and as an umbrella of the god of love. Again, in the verse *hemām-bhoruḥa pattane* etc., the vernal breeze, scared by bees in the lotus, is depicted as slowly moving over the lovely breasts of charming women.

The stanzas are written in simple language and a flowing style. The metres are varied. The ideas, though not very striking, are nevertheless delightful. The figures of word and sense, used in them, are well-conceived. The stanzas may be literary trifles; but these are dainty trifles. Excepting a few verses, in which, for instance, Kālidāsa and Bhavabhūti have been represented as contemporaneous,¹ or Kālidāsa utters the name of Bhoja² there is nothing in the stanzas, collected by us, which precludes Kālidāsa's authorship.³

We have deliberately avoided the verses ascribed, in the *Sadukt-karṇāmṛta*, to Kālidāsa-nandin; because, according to the compiler himself, these verses were composed by a person other than the famous Kālidāsa.

After the completion of our compilation, A. Scharpe's *Kālidāsa-Lexicon* came to our hands. Part III of Volume I of this work contains a collection of such verses.

1. c. f. *aho me saubhāgyam* etc.

2. e. g. *adya dhārā* etc.

3. One or two stanzas, however, appear to echo the ideas expressed in some verses known to be of Kālidāsa's composition. The verses *priyāyām svairāyām* etc. inevitably calls up the picture delineated in the verse *grīvā-bhaṅgābhīrāmam* etc. in the first act of the *Abhijñāna-śakuntala*. Again, the verse *kurvīthāḥ śvaśurasya* etc. seems to be only the well-known stanza *śuśrūṣasva gurūn* etc., in the fourth act of the above drama, presented in a different language. One feels tempted to suggest that these were, perhaps, composed by some imitator of Kālidāsa.

4. I take this opportunity to thank the author for the trouble he took in kindly sending me a photostat copy of the relevant portion of his work for my use.

Abbreviations

- BP.—*Bhoja-prabandha* of Ballāla, ed. NSP., 1933.
- DH.—*Dhvanyāloka*, ed. KM. 25, 1891.
- DHL.—*Dhvanyāloka-locana* of Abhinavagupta, ed. KM 25, 1891.
- DR.—*Daśarūpaka* of Dhanañjaya.
- EV.—*Ekṣvalī* of Vidyādhara, ed. K. P. Trivedi, Bombay, 1903.
- KA.—*Kāvyañuśāsana* of Hemacandra, ed. KM. 71, 1934.
- KH.—*Kālidāsa et L'Art Poétique De L'Inde*, by Harichand, Paris, 1917.
- KK.—*Kavikaṇṭhābharana* of Kṣemendra, ed. KM, IV, 1937.
- KP.—*Kāvyaṣṭrakāśa* of Mammaṭa, Calcutta Sanskrit Series, 1936.
- KU.—*Kuvalayānanda* of Appaya Dīkṣita, ed. NSP., 1947.
- KVS.—*Kavindra-vacana-samuccaya*, ed. F. W. Thomas, Bibliotheca Indica, Calcutta, 1912.
- RG.—*Rasagaṇādhara* of Jagannātha, ed. KM 12, 1947.
- SD.—*Sāhitya-darpaṇa* of Viśvanātha, ed. H. Siddhāntavāgīśa, Calcutta.
- SK.—*Sadukti-karṇāmṛta* of Śrīdharaḍāsa, ed. S. C. Banerji, Calcutta.
- SKA.—*Sarasvatī-kaṇṭhābharana*, a work on poetics by Bhoja, ed. KM 94, 1934.
- SM.—*Sūktimuktāvalī* of Jahlana, GOS, 1938.
- SP.—*Śārṅgadhara-paddhati*, ed. Peterson, Bombay, 1888.
- SPK.—*Śṛṅgāra-prakāśa* of Bhoja, HOS, 1957.
- SR.—*Subhāṣita-ratnaśa* of Vidyākara HOS, 1957.
- SV.—*Subhāṣitāvatī* of Vallabhadeva, ed. Peterson and Durgaprasad, Bombay, 1886.
- Z.—*ZDMG*, xxxix.

Verses attributed to Kālidāsa, but not traceable in his
undisputed works.

[In Devanāgarī alphabetical order.]

1. अकृशं नितम्बभागे क्षामं मध्ये समुन्नतं कुचयोः । आर्या
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ SP. 3376
Z, p. 306.
KVS., p. 33
2. अघटितघटितं घटयति सुघटितघटितानि दुर्घटीकुरुते । आर्या
विधिरेव तानि घटयति यानि पुमान्नैव चिन्तयति ॥ BP., p. 28
3. [अङ्गं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे शार्दूलविक्रीडित
सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे] BP., pp. 57-58
इन्दौ यद्वलितेन्द्रनीलशकलश्यामं दरीदृश्यते SV. 1982
तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥ (Anonymou)
4. अदातृमानसं कापि न स्पृशन्ति कवेर्गिरः । अनुष्टुप्
दुःखायैवातिवृद्धस्य विलासास्तरुणीकृताः ॥ BP., p. 24.
5. अद्य धारा निराधारा निरालम्बा सरस्वती । अनुष्टुप्
पण्डिताः खण्डिताः सर्वे भोजराजे दिवं गते ॥ BP., p. 79
6. अद्य धारा सदाधारा सदालम्बा सरस्वती । अनुष्टुप्
पण्डिताः मण्डिताः सर्वे भोजराजे भुवं गते ॥ BP., p. 80
7. अधरस्य मधुरिमाणं कुचकाठिन्यं दृशोश्च तैक्ष्ण्यं च । आर्या
कवितायां परिपाकं ह्यनुभवरसिको विजानाति ॥ BP., p. 17
8. अनुचितमिदमक्रमश्च पुंसां
यदिह जरास्वपि मान्मथा विकाराः । पुष्पिताग्रा SR. 1519

[(b) भूमेश्च बिम्बं for भूच्छायमैच्छन्.

(d) तन्मन्ये रविभीत for तत् ... पीत; आलक्ष्यते for आचक्ष्महे.]

Note : The last two feet are stated to have been composed by
Kālidāsa by way of *Samasyā-pūraṇa*.

8. [(a) इदमनुचितं for अनुचितमिदं,
(b) जरस्यपि for जरास्वपि; मान्मथा (मान्मथो) for मान्मथा,
विकारः for विकाराः .
(c) इदमपि for यदि च.]

यदपि च न कृतं नितम्बिनीनां (विद्याकालिदासयोः)
स्तनपतनावधि जीवितं रतं वा ॥

9. अपाङ्गपातैरपदेशपूर्वै-
रेणीदृशामेकशिलानगर्याम् ।
वीथीषु वीथीषु विनापराधं
पदे पदे शृङ्खलिता युवानः ॥

उपजाति
BP., p. p. 62-63

10. अभूत्प्राची पिङ्गा रसपतिरिव प्राश्य कनकं शिखरिणी
गतच्छायश्चन्द्रो बुधजन इव ग्राम्यसदसि । Bp., p. 59
क्षणात्क्षीणास्तारा नृपतय इवानुद्यमपरा SP. 3717
न दीपा राजन्ते द्रविणरहितानामिव गुणाः ॥ (Attributed to
भोजराजकविवर्ग)
SV. 2218 (Anonymous)

11. अम्भोजपत्रायतलोचनाना-
मम्भोधिदीर्घास्विह दीर्घिकासु ।
समागतानां कुटिलैरपाङ्गै-
रनङ्गबाणैः प्रहता युवानः ॥

उपजाति
BP., p. 63

12. [अरुणकिरणजालैरन्तरिक्षे गतर्क्षे
चलति शिशिरवाते मन्दमन्दं प्रभाते ।]
युवतिजनकदम्बे नाथ मुक्तौष्ठबिम्बे
चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे ॥

मालिनी
BP., p. 76

13. अरे रामाहस्ताभरण भसलश्रेणीशरण
स्मरक्रीडाव्रीडाशमन चिरहिप्राणदमन ।

शिखरिणी
KH., p. 222

10. [(a) प्राची and पिङ्गा transposed.
(c) क्षणं for क्षणात्.]

12. Note : The last two feet are stated to have been composed
by Kālidāsa by way of *Samasyā-pūraṇa*.

13. [(a) मधुप for भसल; हरण for शरण.]

Note : Maheśvara Nyāyālaṃkāra, commentator of the *Kāvya-
prakāśa*, states that the stanza is an utterance of Purūravas
at the sight of a blue lotus dropped from the hand of
Urvaśi. It, however, does not occur in the editions of
the *Vikramorvaśīya*, consulted by us,

- सरोहंसोत्तंस प्रचलदलनीलोत्पल सखे KP. VII. 282
सखेदोऽहं मोहं श्रथय कथय केन्दुवदना ॥ KA., p. 231
14. अवचनं वचनं प्रियसंनिधा- द्रुतविलम्बित SK.514, SM.88.18
वनवलोकनमेव विलोकनम् । SR.502, SV.2052 (वामनस्वामिन्)
अवयवावरणं च यदञ्चल- SP.3957 (Do)
व्यतिकरेण तदङ्गसमर्पणम् ॥ Z., p. 306., SPK., p. 169
KVS., p. 31, KH., Index, p. 12
15. अविवेकमतिर्नृपतिर्मन्त्री गुणवत्सु वक्रितग्रीवः । आर्या
यत्र खलाश्च प्रबलास्तत्र कथं सज्जनावसरः ॥ BP., p. 26
16. [अशीतेनाम्भसा स्नानं पयःपानं वराः स्त्रियः । अनुष्टुप् BP , p 78
एतद्वो मानुषाः पथ्यं] स्निग्धमुष्णं च भोजनम् ॥ SM. 109.110
(अश्विनीकुमारयोः)
17. अहो मे सौभाग्यं मम च भवभूतेश्च भणितिं शिखरिणी
तुलायामारोप्य प्रतिफलति तस्यां लघिमनि । BP., p. 56
गिरां देवी साक्षाच्छ्रुतिकलितकह्लारकलिका- Z., p. 311
मधूलीमाधुर्यं क्षिपति परिपूर्यै भगवती ॥ KVS., p. 33
KH., Index, p.14

14. [(a) गुरु for प्रिय.
(c) यदंशुक for यदञ्चल.]

16. [(a) नवाः for वराः ,
(b) मानवाः for मानुषाः]

Note : Kālidāsa is stated to have composed the last foot by way of *Samasyā-pūraṇa*.

17. [(a) भणितं for भणिति.
(b) घटायां for तुलायां.
(c) सद्यः for साक्षात्.]

Note : The occurrence of the name of Bhavabhūti, who flourished in the seventh or eighth century, is a clear testimony against the authorship of Kālidāsa the lower terminus of whose date is generally placed in about 400 A. D.

18. उपचारः कर्तव्यो यावदनुत्पन्नसौहृदाः पुरुषाः । आर्या
उत्पन्नसौहृदानामुपचारः कैतवं भवति ॥ BP., p. 15
19. उपार्जितानां वित्तानां त्याग एव हि रक्षणम् । अनुष्टुप्
केदारोदरसंस्थानां परीवाह इवाम्भसाम् ॥ SV. 3037
Z., p. 307
KVS., p. 33
KH, Index, p.22
20. एतस्याः स्तनभारेण को नाम न जितो बली । अनुष्टुप्
सप्तद्वीपकरग्राही भवान् यत्र करप्रदः ॥ SR. (परिशिष्ट)-
विक्रमादित्य-
कालिदासयोः ।
21. एतानि निःसहतनोरसमञ्जसानि वसन्ततिलक SP. 3410
शून्यं मनः पिशुनयन्ति गतागतानि । Z., p.307, KVS., p.33
एते च तीरतरवः प्रथयन्ति ताप- KH., Index, p. 24
मालम्बितोज्झितपरिग्लपितैः प्रवालैः ॥ SKA., p. 158, II. 28
22. एषा धारेन्द्रपरिषन्महापण्डितमण्डिता । अनुष्टुप् (defective)
आवयोरन्तरं वेत्ति राजा वा शिवसंनिभः ॥ BP., p. 55
23. कचभारात्कुचभारः कुचभाराद्भूतिमेति कचभारः । आर्या
कचकुचभाराज्जघनं कोऽयं चन्द्रानने चमत्कारः ॥ BP., p. 65
24. कविमतिरिव बहुलोहा सुघटितचक्रा प्रभातवेलेव । आर्या
हरमूर्तिरिव हसन्ती भाति विधूमानलोपेता ॥ BP., d. 69
25. [कवीनां मानसं नौमि तरन्ति प्रतिभाम्भसि ।] अनुष्टुप् BP., p.22
यत्र हंसवयांसीव भुवनानि चतुर्दश ॥ SM.4.3 (राजशेखरस्य)

19. [(a) अर्थानां for वित्तानां.

(b) तटाक (तडाग, तडाक) for केदार.]

21. [(b) पदानि तस्याः for गतागतानि.

(c) मार्ग for तीर.

(d) तरु for परि.]

25. Note : Kālidāsa is stated to have composed the last line by way of *Samasyā-pūraṇa*.

26. कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां मन्दाक्रान्ता
 कल्याणी ते मतिरुभयतो विस्मयं नस्तनोति । SR 1723
 न ह्येकस्मिन्नतिशयवतां संनिपातो गुणाना- SK. 1384
 मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥ Z., p. 307
 KVS., p. 31
 KH., Index, p.26
27. किं पौरुषं रक्षति यो नवार्ता-
 किं वाधनं नार्थिजनाय यत्स्यात् । इन्द्रवज्रा
 सा किं क्रिया या न हितानुबद्धा BP. I p. 31
 किं जीवितं साधुविरोधि यद्वै ॥
28. कीर्तिस्ते नृप दूतिका मुररिपोरंकेस्थितां भारतीं शार्दूलविक्रीडित
 मां चाकृष्य ददौ तवेति गिरिशः श्रुत्वार्धनारीश्वरः । SR. (परिशिष्ट)
 ब्रह्माभूच्चतुराननः सुरपतिश्चक्षुःसहस्रं दधौ -विक्रमादित्य-
 स्कन्दो मन्दमतिश्चकार न करस्पर्शं स्त्रियाः शङ्कितः ॥ कालिदासयोः
29. कुर्वीथाः श्वशुरस्य भक्तिमधिकां श्वश्र्वाश्च पादानतिं शार्दूल
 स्नेहं भृत्यजने प्रतीच्छ रमसाद् द्वारंगतान् बान्धवान् । विक्रीडित
 भर्तारं सुखदुःखयोरविकृतप्रेमानुबन्धोदया SK. 526
 गेहे वा विपिनेऽपि वा सहचरीवृन्देन नित्यं भज ॥ Z., p.312
30. कृतोपकारं प्रियबन्धुमर्कं उपजाति
 मा द्राक्षम हीनांशुमधः पतन्तम् । KVS., p. 65
 दूतीव मत्वा नलिनीवधूमि- SV. 1900
 निर्मीलितान्यम्बुरुहेक्षणानि ॥ SP. 3589
 (भोजनरेन्द्रस्य)

26. [(a) वाचः for व चं; वोढुं for श्रोतुं; ताः for तां.
 (b) सा कल्याणी for कल्याणी ते; उभयथा for उभयतो.
 (c) ननु for न हि; संनिवेशो for संनिपातो.
 (d) अनल for उपल.]

29. [(d) वृत्तेन (कृत्येन) for वृन्देन.]

Note : Some MSS. of SK. ascribe it to Kālidāsanandin.

31. क्रमसरलितकण्ठं प्रक्रमोल्लासितारं मालिनी
 तरलितवलिलेखासूत्रसर्वस्वमस्याः । SR. 523 (राजशेखरस्य)
 स्थितमतिचिरमुच्चैरग्रपादाङ्गुलोभिः SK. 936
 करकलितसखीकं मां दिदृक्षोः स्मरामि ॥ KVS., p. 31
 KH., Index, p. 30
32. काकृत्यं शशलक्ष्मणः क शार्दूलविक्रीडित
 च कुलं भूयोऽपि दृश्येत सा SK. 999, SV. 1343
 दोषाणामुपशान्तये श्रुतमहो KH., p. 223, Z., p. 308
 कोपेऽपि कान्तं मुखम् । SD. Under III. 240
 किं वक्ष्यन्त्यपकल्मषाः कृत- KP., IV. 53, KVS., p. p. 31-33
 धियः स्वप्नेऽपि सा दुर्लभा DH., p. 165-166, DHL., p. 66
 चेतःस्वास्थ्यमुपैहि कः खलु EV., p. 109, KA., p. 104
 युवा धन्योऽधरं पास्यति ॥ KU., p. 186, SKA., p. 127
 SPK., p. 354
33. क्षीरोदाम्भसि मज्जतीव दिवस-
 व्यापारखिन्नं जगत् शार्दूलविक्रीडित
 तत्क्षोभाद् जलबुद्बुदा इव SK. 390
 भवन्त्यालोहितास्तारकाः । (विक्रमादित्यचण्डाल-
 चन्द्रः क्षीरमिव क्षरत्य- विद्याकालिदासानाम्)
 विरतं धारासहस्रोत्करै- SR. 927
 रुद्ग्रीवैस्तृषितैरिवाद्य कुमु- (चतुर्णाम्)
 दैर्ज्योत्स्नापयः पीयते ॥

31. [(a) कण्ठ for कण्ठं; प्रक्रमोल्लासितोर for ° तारं.

(b) रेखा for लेखा; सर्वाङ्ग for सर्वस्व.]

Note : The verse occurs in Rājasekhara's *Viddhaśālabhaṅjikā* (iii.3).

32. [(a) काकार्यं for काकृत्यं.

(b) दोषाणां प्रशमाय मे for दोषाणामुपशान्तये; शान्तं for कान्तं.

(c) रेखैव for स्वप्नेऽपि; सान्यादृशी for सा दुर्लभा.

(d) जनो for युवा; धुरं for धरं; पास्यति for पास्यति.]

[(b) तरन्त्या for भवन्त्या.]

Note : The order of lines in S R. in c d a b.

34. खिन्नमिन्दुमण्डलमैन्दवं विलुलितं स्रग्भारनद्धं तमः
प्रागेव प्रथमानकैतकशिखा लीलायितं सुस्मितम् । शार्दूल-
शान्तं कुण्डलताण्डवं कुवलयद्वन्द्वं तिरोमीलितं विक्रीडित
वीतं विद्रुमसीत्कृतं न हि ततो जाने किमासीदिति ॥ BP., p.56
35. चेतोभुवश्चापलताप्रसङ्गे
का वा कथा मानुषलोकभाजाम् । उपजाति
यद्वाहशीलस्य पुरां विजेतु- BP., p. 16
स्तथाविधं पौरुषमर्धमासीत् ॥
36. जगति विदितमेतत्काष्ठमेवासि नूनं
तदपि च किल सत्यं कानने वर्धितोऽसि । मालिनी
नवकुवलयनेत्री पाणिसङ्गोत्सवेऽस्मि- BP., p. 59
[न्मुसल किसलयं ते तत्क्षणाद्यन्न जातम् ॥]
37. जम्बूफलानि पक्वानि पतन्ति विमले जले । अनुष्टुप्
कपिकम्पितशाखाभ्यो [गुलुगुगुलुगुगुलु ॥ BP., p. 67
38. जाते जगति वाल्मीकौ शब्दः कविरिति स्थितः । अनुष्टुप्
व्यासे जाते कवी चेति कवयश्चेति दण्डिनि ॥ SM. IV. 75
KVS., p.32, p 33
KH., Index, p 36
39. तथैव संकल्पशतैरनङ्ग उपजाति
प्रसह्य नीतोऽस्यनयातिबुद्धिम् । SR. (परिशिष्ट)
आकृष्य चापं श्रवणोपकण्ठे -विक्रमादित्यकालिदासयोः
मयैव मुक्तस्तव बाणमोक्षः ॥
40. तारतारतरैरेतैरुत्तरोत्तरतो रुतैः । अनुष्टुप्
रतार्ता तित्तिरो रौति तीरे तीरे तरौ तरौ ॥ SP.544, Z., p.308
KVS., p. 33
KH., Index, p.48

36. Note : Kālidāsa is stated to have composed the first three feet
by way of *Samasyā-pūraṇa*.

37. Note : Kālidāsa is stated to have composed the first three feet
by way of *Samasyā-pūraṇa*.

38. [(a) याते for जाते; कविरित्यभवद्वनिः (कविरित्यभिधाभवत्) for
शब्दः... स्थितः .

(b) कवी इति ततो व्यासे for व्यासे ... कवी; त्वयि for चेति.]

41. ते यान्ति तीर्थेषु बुधा ये शम्भोर्दूरवर्तिनः । अनुष्टुप् (defective)
यस्य गौरीश्वरश्चित्ते तीर्थं भोजं परं हि सः ॥ BP., p. 62
42. त्यज मनसिजं चापाकर्षणक्लेशमुच्चैः मालिनी
त्रिभुवनविजयस्ते साधितो वेधसैव । SR. (परिशिष्ट)
इयमनुनयलीलासङ्गिनीरन्ध्रपीन- -विक्रमादित्य-
स्तनभरदरनम्रा निर्मिता यन्मृगाक्षी ॥ कालिदासयोः
43. दिनेषु गच्छत्सु मधूकपाण्डुरं वंशस्थविल
तदीयमाश्याममुखं स्तनद्वयम् । SV. 1543
समुद्रयोर्वारणदन्तकोषयो-
र्बभार कान्तिं गवलापिधानयोः ॥
44. [दिवा काकरुताङ्गीता] रात्रौ तरति नर्मदाम् । अनुष्टुप्
[तत्र सन्ति जले ग्राहाः] मर्मज्ञा सैव सुन्दरी ॥ BP., p. 68
45. दिवापि जलदोदयादुपचितान्धकारच्छटा- पृथ्वी
जटालिततटीमिमां विशति विस्मरन्ती भयम् । SK. 788, Z., p. 308
तमालतरुमण्डितावटनिरस्तभानुद्यति KVS., p. 31
धृताभिसरणव्रता शबरसुन्दरो कन्दरीम् ॥ KH, Index, p. 53
46. द्वित्रिमुचुकुन्दमुकुल- आर्या
खिचतुरकुसुमक्रमेणलवलीषु । KVS., p. 32
पञ्चषफलिनोकलिको KH., Index, p. 55
जयति हिमर्तुर्नवावतारः ॥ SM., p. 232, V. 4 (कस्यापि)
47. न वक्ति प्रेमाद्रिं न खलु परिरम्भं रचयति शिखरिणी
स्थितौ तस्यां तस्यां करकमललीलां न सहते । SK. 504
स्मितज्योत्स्नाकान्तं मुखमभिमुखं नैव कुरुते Z., p. 308
तथाप्यन्तःप्रीतिं वपुषि पुलकोऽस्याः कथयति ॥ KVS., p. 31
KH., Index, p. 57

43. Note : This verse appears to be an imitation, by a later poet, of the *Raghuvamśa*, iii.8.

44. Note : To Kālidāsa are attributed the second and the last feet said to have been composed by way of *Samasyā-pūraṇa*.

45. [(c) मण्डितां वट for मण्डितावट.]

48. पयोधराकारधरो हि कन्दुकः वंशस्थविल, SM. 66.5
 करेण शेषादपहन्यते मुहुः । Z., p. 308, BP., p. 69
 इतीव नेत्राकृतिभीतमुत्पलं KVS., p. 32, p. 33
 तस्याः प्रसादाय पपात पादयोः ॥ KH., Index, p. 61
 Verity-SP. 3927
49. पादन्यासं क्षितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः
 क्रान्तं येन क्षपिततमसा मध्यमं धाम विष्णोः । मन्दाक्रान्ता
 सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै- SV. 561
 रूर्दारोहो भवति महतामप्युपभ्रंशनिष्ठः ॥
50. पिनष्टीव तरङ्गाग्रै- अनुष्टुप्
 रणवः फेनचन्दनम् । SR. 935
 तदाक्षाय करैरिन्दु- KU., p. 37, p. 197 (anonymous)
 लिम्पतीव दिगङ्गनाम् ॥ SM., p. 263, V. 23 (व्यासस्य)
51. प्राप्य प्रमाणपदवीं को नामास्ते तुलेऽवलेपस्ते । आर्या
 नयसि गरिष्ठमधस्तात्तदितरमुच्चैस्तरां कुरुषे ॥ BP., p. 25
52. प्रियायां स्वैरायामतिकठिनगर्भालसतया शिखरिणी
 किराते चाकर्णं धृतधनुषि धावत्यनुपदम् । SK. 1863
 प्रियाप्रेमप्राणप्रतिभयवशाकृतविकलो SR. 1169
 मृगः पश्चादालोकयति च मुहुर्याति च मुहुः ॥ Z., p. 308
 KVS., p. 31
 KH, Index, p. 68

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48. [(b) अभि for अप; इव ताडयते for अपहन्यते.
 (d) स्त्रियः for तस्याः .]
50. [(b) उदधिः (समुद्रः) for अर्णवः .
 (d) दिगङ्गनाः for दिगङ्गनाम्.]
52. [(a) यातायां (Aalfrecht धीरायां) for स्वैरायां.
 (b) चाकर्णीकृत for चाकर्णं धृत.
 (c) प्राणः for प्राण; वशाज्जातविवशो (रसाज्ञानविवशो) for वशा
 विकलो.]

53. बहूनामल्पसाराणां समवायो दुरत्ययः । अनुष्टुप्
तृणैर्विधीयते रज्जुर्बध्यन्ते तेन दन्तिनः ॥ BP., p. 28
SP. 1326 (Included
among the stanzas
stated to have been
culled from works
on Rājanīti and
Smṛti as well as
from the epics.)
Sm. 110 (Anony-
mous)
SV.2742(व्यासमुनि).
54. [भोजनं देहि राजेन्द्र घृतसूपसमन्वितम् ।] अनुष्टुप्
माहिषं च शरच्चन्द्रचन्द्रिकाधवलं दधि ॥ BP., p.17
SM. 109. 131.
55. मत्तानां कुसुमरसेन षट्पदानां प्रहर्षिणी
शब्दोऽयं परभृतनाद एष धीरः । KVS., p. 34
कैलासे सुरगणसेविते समन्तात् KH., Index, p. 72
किन्नर्यः कलमधुराक्षरं प्रगीताः ॥ DR. under iii. 16
(Citee from *Vikramorvaśīya*.)
Z., p. 309

53. [(a) अप्यसाराणां for अल्पसाराणां; हि दारुणः (दुर्जयः) for दुरत्ययः.
(b) दन्तिनश्च तैः for तेन दन्तिनः S M. reads the line thus :—
तृणैर्विधीयते रज्जुर्यया (तया) नागोऽपि बध्यते.]

54. [(a) शाकसूपघृतान्वितम् for घृत ... समन्वितम्.]

Note : To Kālidāsa is attributed the latter half of the verse by way of *Samasyā-pūraṇa*.

55. [(a) आकाशे for कैलासे.

(d) किन्नार्यः for किन्नर्यः .]

Note : The verse occurs in the northern recension of the *Vikramorvaśīya* (I.3) of Kālidāsa.

56. मण्डलाभोगिनस्तुङ्गाः स्तनाः स्त्रीणामसाधवः । अनुष्टुप्
यतो दत्तकरेऽद्यापि गोपक्षीग्रहणोद्यतः ॥ SR. (परिशिष्ट)
विक्रमादित्य-कालिदासयोः ।
57. मधु तिष्ठति वाचि योषितां सुन्दरी
हृदि हालाहलमेव केवलम् । KH., Index, p. 72.
अत एव निपीयतेऽधरो SV. 3380
हृदयं मुष्टिभिरेव ताड्यते ॥ (कालिदासमाधयोः)
58. महाराज श्रीमन् जगति यशसा ते धवलिते
पयःपारावारं परमपुरुषोऽयं मृगयते । शिखरिणी
कपदीं कैलासं करिवरमभौमं कुलिशभृ- BP., p. 16
त्कलानाथं राहुः कमलभवनो हंसमधुना ॥
59. [मुद्गदाली गदव्याली कवीन्द्र वितुषा कथम् ।] अनुष्टुप्
अन्धवल्गुभसंयोगे जाता धिगतकञ्चुकी ॥ BP., p. 27
60. मुहुरङ्गुलिसंवृताधरौष्ठं
प्रतिषेधाक्षरविक्रवाभिधानम् । मालभारणी
मुखमंसविवर्ति पक्षमलाक्ष्याः SV. 1273
कथमप्युन्नमितं न चुम्बितं नु ॥
61. मेरौ मन्दरकन्दरासु हिमवत्सानौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारभागेष्वपि । शार्दूलविक्रीडित
सह्याद्रावपि तेषु तेषु बहुशो भोज श्रुतं ते मया BP., p. 62
लोकालोकविचारचारणगणैरुद्गीयमानं यशः ॥
62. यत्रैलोक्यमनोरथस्य परमं पात्रं मनोजन्मना शार्दूलविक्रीडित
यच्चास्त्रं हरनिजितेन जगतीं जेतुं चिरादजितम् । SK. 811
यन्मे भोत्ररसायनं कथमहो प्राप्तं तदेतन्मया Z., p. 31
रूपं लोचनपीयमानविगलल्लावण्यपूरं पुरः ॥ KVS., p. 31
KH., Index, p. 76
63. यत्त्वन्नेत्रसमानकान्तिसलिले मग्नं तद्दिन्दीवरं शार्दूलविक्रीडित
मेघैरन्तरितः प्रिये तव मुखच्छायाभिरामः शशी । SK. 976

59. Note : To Kālidāsa is attributed the latter half of the verse
by way of *Samasyā-pūraṇa*.

62. [(d) वपुः for पुरः .]

- ये च त्वद्गमनानुकारिगतयस्ते राजहंसा गता- SV.1366
स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥ (यशोवर्मणः)
KU, p.12 (anonymous)
SD. ST., p. 47
SPK., p. 412, p. 553
64. यस्यास्ति सर्वत्र गतिः स कस्मा- उपजाति
त्स्वदेशरागेण हि याति खेदम् । BP., p. 25
तातस्य कूपोऽयमिति ब्रुवाणाः SV. 2902 (पञ्चतन्त्रके)
क्षारं जलं कापुरुषाः पिबन्ति ॥
65. यं यं नृपोऽनुरागेण संमानयति संसदि । अनुष्टुप्
तस्य तस्योत्सारणाय यतन्ते राजवल्लभाः ॥ BP., p. 26
66. रक्तस्त्वं नवपल्लवैरहमपि शार्दूलविक्रीडित SR. 770
श्लाघ्यैः प्रियाया गुणै- (anonymous) SV. 1364
स्त्वामायायन्ति शिलीमुखाः (यशोवर्मणः) KVS., p.34, p.76
स्मरधनुर्मुक्ताः सखे मामपि । KH., p. 223, KK., p. 157
कान्तापादतलाहतिस्तव DH. p.p. 90-91 (anonymous)
मुदे तद्वन्ममाप्यावयोः KA., p. 24 (Anonymous)
सर्वं तुल्यमशोक केवलमहं KU., p.65 (anonymous)
धात्रा सशोकः कृतः ॥ RG., p. 476
67. रक्ताशोक कृशोदरी क नु शार्दूलविक्रीडित SM. 43.35
गता त्यक्तवानुरक्तं जनं (वसुनागस्य) KP. Chap. VII,
नो दृष्टेति मुधैव चालयसि V. 29s, KH., p. 224
किं वातावधूतं शिरः । KA., p. 203 (Anonymous)
उत्कण्ठाघटमानषट्पद- See Vik., cl. Panlit. p. 127
घटासंघट्टदृष्टच्छद-

63. [(b) अन्तरितं for अन्तरितः; छायानुकारी (०नुकारः) for छायाभिरामः.
(c) योपि for ये च; छायानुसारि for ० नुकारि,
(d) देवेन for दैवेन.]
64. [(b) नाशं for खेदम्.]
66. [(b) तथा for सखे.
(c) सत्यं for तद्वत्.]

स्तत्पादाहतिमन्तरेण भवतः
पुष्पोद्गमोऽयं कुतः ॥

68. राजाभिषेके मदविह्वलाया उपजाति
हस्ताच्च्युतो हेमघटो युवत्याः । BP, p. 75
सोपानमार्गं प्रकरोति शब्दं SPK., p. 374
टटं टटं टटं टटं टटं टटं ॥
69. लक्ष्मीक्रीडातडागो रतिधवल- स्रग्धरा
गृहं दर्पणो दिग्वधूनां SP. 3644, SV. 2005
पुष्पं श्यामालतायास्त्रिभुवन- (Anonymous) BP., p. 58
जयिनो मन्मथस्यातपत्रम् । Z., p. 309, KVS., p. 33
पिण्डीभूतं हरस्य स्मित- KH., Index, p. 82
ममरसगिपुण्डरीकं मृगाङ्को
ज्योत्स्नापीयूषवापी जयति
सितवृषस्तारकागोकुलस्य ॥
70. वनिताकरतामरसाभिहतः तोटक SM. 66.7 (दण्डिनः)
पतितः पतितः पुनरुत्पतसि । Z., p. 310, KVS., p. 32
ध्रुवमस्ति हि कन्दुक ते हृदयं KH., Index, p. 83, p. 85
दयिताधरसङ्गमलुब्धमिव ॥ BP. ? p. 68

67. [(a) त्यक्त्वां for त्यक्त्वा.
(b) यत् for किं; वाताभिभूतं for • वधूतं.
(c) घृष्य (घृष्ट) for दष्ट.]
68. [(a) तव for राजा; मदनातुराया for मदविह्वलाया.
(c) लुठन् स सोपानपथे करोति.]
69. [(a) तडागं for तडागो.
(b) पुष्प for पुष्पं; विजये for जयिनो.
(c) स्मरस्य for हरस्य; अमृत for अमर; धुनी for सरित्; शशाङ्को
for मृगाङ्को.
(d) नयति for जयति; गोलकस्य for गोकुलस्य.]
70. [(b) उत्पतितः for उत्पतसि.
(c) खल (खलु) ते कटुकं (कठिनं) हृदयं.
(d) वनिता (प्रमदा) for दयिता.]

71. चबुरेव मलयमारुतो जगुरेव आर्या
पिकाः परारि च परुच्च । SK. 497, Z., p. 310
उत्कण्ठाभरतरलं सखि KVS., p. 31
मानसमैषमः किमिदम् ॥ KH., Index, p. 83.
72. वेणी विडम्बयति मत्तयधुवताली- वसन्ततिलक
मङ्गीकरोति गुणमैन्दवमास्यमस्याः । SP. 3378, Z., p. 310
बाहू मृणाललतिकाश्रियमाश्रयेते KVS., p. 34
पुंखानुपुंखयति कामशरान् कटाक्षः ॥ KH., Index, p. 87
73. व्यसनिन इव विद्या क्षीयते पङ्कजश्री-
गुणिन इव विदेशे दैन्यमायान्ति भृङ्गाः । मालिनी
कुनृपतिरिव लोकं पीडयत्यन्धकारो BP., p. 15
धनमिव कृपणस्य व्यर्थतामाति चक्षुः ॥
74. शिवशिरसि शिरांसि यानि रेजुः
शिव शिव तानि लठन्ति गृध्रपादे । पुष्पिताग्रा
अयि खलु विषमः पुराकृतानां BP., 71
भवति दि जन्तुषु कर्मणां विपाकः ॥
75. संभोगभृष्टताडङ्कः कर्णस्तस्या विराजते । अनुष्टुप्
नेत्रनीलोत्पलस्येव नालकं द्विगुणीकृतम् ॥ SK. 830
(विक्रमादित्य-कालिदासयोः)
76. [सर्वस्य द्वे] सुमतिकुमती संपदापत्तिहेतू मन्दाक्रान्ता
[वृद्धो यूना] सह परिचयात् त्यज्यते कामिनीभिः । BP., p. 72
[एको गोत्रे] प्रभवति पुमान्यः कुटुम्बं बिभर्ति SV. 2362
[स्त्री पुंवच्च] प्रभवति यदा तद्धि गेहं विनष्टम् ॥ (Anonymous)

71. [(a) च omitted.]

72. [(d) पुंखा न for पुंखानु.]

75. [(a) एष for भृष्ट; तस्य for तस्या.]

76. Note : (1) To Kālidāsa are attributed the portions outside brackets, by way of *Samasyā-pūraṇa*.

(2) S V. reads the verse as follows :--

सर्वस्य द्वे जगति नियते संपदापच्च जन्तो-

वृद्धो यूना सह परिचयात् त्यज्यते कामिनीभिः ।

एको गोत्रे भवति पुरुषः संपदामाश्रयो यः

स्त्री पुंवच्च व्यवहरति चेद्विद्धि गेहं प्रनष्टम् ॥

77. सुकविद्वितयं जाने निखिलेऽपि महीतले । अनुष्टुप्
भवभूतिः शुकश्चायं वाल्मीकिस्त्रितयोऽनयोः ॥ BP., p. 41
78. सुतं पतन्तं प्रसमीक्ष्य पावके
न बोधयामास पतिं पतिव्रता । वंशस्थविल
तदाभवत्तत्पतिभक्तिगौरवा- BP., p. 66
[दधुताशनश्चन्दनपङ्कशीतलः ॥]
79. स्नाता तिष्ठति कुन्तलेश्वर- शार्दूलविक्रीडित
सुता वारोऽङ्गराजस्वसु- BP., p. 70
र्द्युते रात्रिरियं जिता SK. 877
कमलया देवी प्रसाद्याधुना । (Anonymous)
इत्यन्तःपुरसुन्दरीजन- SKA (NSP, 1934).
गुणे न्यायाधिकं ध्यायता V. 364
देवेना [प्रतिपत्ति मूढमनसा DR. under II. 7
द्वित्राः स्थिता नाडिकाः ॥] SD. under III. 42
80. स्वप्न प्रसीद भगवन् पुनरेकवारं वसन्ततिलक
संदर्शय प्रियतमां क्षणमात्रमेव । SK. 948, SR. 806
दृष्टा सती निविडबाहुनिबन्धलग्नं Z., p. 310 KVS. p. 31
तत्रैव मां नयति सा यदि वा न याति ॥ KH., Index, p. 102

78. Note : To Kālidāsa are attributed the first three feet by way of *Samasyā-pūraṇa*.

79. [(b) द्यूतै for द्यूते; प्रसाद्याद्य च for प्रसाद्याधुना.

(c) सुन्दरीभिरसकृत् विज्ञापितेन क्रमात् (सुन्दरीः प्रति मया विज्ञाय विज्ञापिते) for सुन्दरी *** ध्यायता.

(d) स्थितं for स्थिता.]

Note : To Kālidāsa are attributed the first three feet and the first three initial letters of the last foot, by way of *Samasyā-pūraṇa*.

80. [(a) क्षणं for पुनः .

(c) दृष्टा for दृष्टा.]

81. हंसः किंस्विद्विरश्वेरवतरति तटं पश्चिमस्याम्बुराशेः
क्षितो व कर्णशङ्खः प्र...माद्यदैरावतेन । स्रग्धरा
इत्यूहन्ते सुधांशुं मम तु मतमिदं त्वद्भयादेव देव SRK.
प्रत्यङ्मुक्तं मघोना पतति गगनतः श्वेतमन्त्रातपत्रम् ॥ (परिशिष्ट)
82. द्वाधिक् सा किल तामसी शार्दूलविक्रीडित
शशिमुखी दृष्टा मया यत्र सा KH., p. 224
तद्विश्लेषरुजान्धकारितमिदं KP. Chap. VII.
दग्धं दिनं कल्पितम् । v. 149
किंकुर्मः कुशले सदैव KA. p. 194
विधुरो धाता न चेत्तत्कथं (Anonymous)
तादृगयामवतीमयो भवति
मे नो जीवलोकोऽधुना ॥
83. हेमाम्भोरुहपत्तने परिमलस्तेयी वसन्तानिल- शार्दूलविक्रीडितः
स्तत्रत्यैरिव यामिकैर्मधुकरैरारब्धकोलाहले । Z., p. 311
निर्यातस्त्वरया व्रजन्निपतितः श्रीखण्डपङ्कद्रवै- KVS., p. 34
लिप्ते कैरलकामिनीकुचतटे स्रजः शनैर्गच्छति ॥ KH., Index,
p. 104

82. [(b) विच्छेद for विश्लेष.]

Note : Acc. to commentator, Maheśvara Nyāyālamkāra (on K. P.), this stanza is uttered by Purūravas who saw Urvaśī in a dream. The verse is, however, not found in the extant recensions of the *Vikramorvaśīya*.

83. [(a) स्तेनो for स्तेयी.

(b) प्रारब्ध for आरब्ध; कोलाहलः for ° ले.

(c) त्वरितो for त्वरया.

(d) लिप्तः for लिप्ते; तटात् for तटे.]

PART III

TRANSLATION

of

the minor poetical works and the stray verses
attributed to Kālidāsa.

[As the *Māṅgalāṣṭaka* lacks charm, being a list of certain objects and gods, etc., we have not translated it. The *Navagraha-stotra* has also been left untranslated for the same reason; it invokes the *Grahas* in the trite fashion.]

BRAMARĀṢṬAKA

(As in Adyar MS.)

1. Having seen the large painted lotus, that bee became swollen. Wonderful, wonderful, what's this, what's this—thus saying it fell upon it. There was neither fragrance nor any honey-drop, nor indeed that tenderness. While turning round with its head, alas, it, with its face downcast, went out in shame.
2. That *Ketaki*, rich in fragrance and renowned in the world, is of golden hue. The hungry bee fell into the flower, mistaking it for a lotus. Blinded by the pollens of the flower, and, with its wings rent by the thorns, the bee could neither stay nor leave.
3. The bee having left the *Navamallikā*, rich in fragrance, went to the *Yūthikā*. By chance, having forsaken that too, it went afterwards to the lotus. There, being confined by the moon, that foolish creature is wailing. A fool, without contentment, is subjected to humiliation.
4. Those bees which, since (your) budding, resorted to you, are wandering outside the fruits. You, alas, do not greet them at the sight of them. Those worms, which have not come within the range of your vision, are inside your fruits. O mango tree, fie on you; you are devoid of the knowledge of who is your own and who is not your own.
5. He, who spent his life in the host of fresh lotuses, drank honey to heart's content, indulged easily in constant sport among the blossoms of *Mālātī*, resorts to the *Guñjā* plant with the mind attracted by the smell of honey. Alas, to what conditions has that very bee not come through fate ?
6. That bee, the lover of the host of lotuses, charmed by sport among the multitude of lilies, having, through ill luck, arrived in a foreign land, sets much store by the juice of *Kuṭaja* flowers.
7. This bee falls on the parrot's beak taking it to be a *Palāśa* flower. The parrot, too, wants to kill it mistaking it for a rose-apple.
8. The night will peter out, fine morning will come, the sun will rise, and the beauty of the lotus will smile—alas, alas, while the bee inside the closed lotus was thinking in this way, an elephant uprooted the lotus-plant.

Here ends the *Bhramarāṣṭaka* composed by Kālidāsa.

CĀTAKĀṢṬAKA

1. O cloud, shake it with winds, frighten it with terrible rumbling or crush it with hails. Of the *Cātaka*, whose life is saved by drops of your water, there is no other resort.
2. The *Cātaka*, when thirsty, prays to the cloud for three or four drops of water. He, too, fills it with copious water. It is strange. Here, it is the generosity of the great.
3. One can subsist by any means of livelihood. But, the prospect of the breach of family-vow is extremely unbearable.
4. O cloud, you rumble but do not give water. I, *Cātaka* bird, am perturbed. If, by chance, the south-wind blows, then where shall be I, where you and where will be a shower?
5. Scanty water, in large tanks, is full of fibres of lotus-stalks; the lake has its shallow water gone down. The great ocean, extremely reduced, is only one handful of the sage (Agastya). Rivers like the Ganges have flowed into the ocean. So, having forsaken them, the *Cātaka* desires the water of the clouds high up.
6. While the cloud is pouring water, the seeds have sprouted up, the rivers have swollen, the creepers have blossomed, the trees have put on leaves, and people have been delighted. O *Cātaka*, I do not fully know what sin you have (committed) that only two or three drops of water fall into this beak of yours.
7. Other birds drink water from rivers as well as lakes. But, O cloud, you are the only support of the *Cātaka*.
8. O cloud, by the *Cātaka*, suffering supportless for a long time in the sky and that too with the beak upturned, even your sweet rumbling has not been heard, let alone a shower.

Here ends the *Cātakāṣṭaka* composed by Kālidāsa.

GAṄGAŚṬAKA

1. How many eyes, how many skulls, how many skins of tigers and elephants, how many serpents, how many bits of the moon, moreover how many are you yourself ! O mother of three worlds, the host of creatures, dipping into the mass of your water, rise taking those things one by one.
2. O goddess, for those who, devoid of pride and possessed of knowledge, live on your bank and who eat sparingly and whose bodies are pure, a straw-hut is conducive to welfare but not (even) a royal mansion, guarded by hundreds of kings, inhabited by a host of women and towering like the hood of the lord of serpents.
3. What is the use of hundreds of (physical) mortifications in various holy places ? What is the necessity of those sacrifices, headed by *Jyotiṣṭoma*, full of mischief and averse to God, performed negligently ? O goddess Ganges, residence in a straw-hut on your bank produces, without any effort (on the part of the person concerned), virtue pleasing to the host of gods like Keśava (Viṣṇu) and Vāsava (Indra).
4. Those who, having gone to Gaṅgādvāra (Haridvāra) and there seated themselves on a cool slab of Himalayan stone, heard, out of curiosity, the murmur of the waves, listen, being seated on the throne atop the golden mountain, to the steady notes of the anklets of holy women who are accomplished in the musical lore.
5. O hostile mortification, be off. I will not behold your face. O wretched one, go with other things leading to heaven. The fresh particle of water of the Ganges, wafted by gentle breeze to the cheeks, is considered to cause attachment to the courtesan in the form of salvation.
6. May the Ganges, attracting the mind, dispense wellbeing—the Ganges that unites with Viṣṇu, flows through the forest of the matted locks of Śiva, effects expiation, spreads, by means of water-particles, waves of merit, rends the mountain-caves, saves those who bathe in her water and moves about in heaven.

7. O mother, daughter of King Jahnu, who but your little drop of water can save, after snatching from the hands of the Lord of death, the garrulous, the deformed, the wicked, the sinful, the passionate, the perplexed, the Caṇḍāla,¹ the fickle-minded, one who has drunk poison, all that is tainted with faults and one who has been consigned to Kumbhīpāka² ?
8. May that Ganges, the remover of worldly grief, reside in our minds—the Ganges by meditating on which man, with his body fragile under the burden of sins, while his throat is choked with phlegm, he is perplexed, he has a gurgling sound in the throat and his body is about to be lifeless, attains salvation.

The *Gaṅgāṣṭaka*, composed by poet Kālidāsa, is concluded.

1. A low-born person, usually one sprung from the union of a Sudra male and a Brāhmaṇa female.

2. Name of a particular hell in which the wicked are supposed to be baked like potter's vessels.

MAHĀPADYA

1. O king, your fame shines like a bone, curd, a conch-shell, a heron and also like the teeth of an ascetic.
2. Kālidāsa, having composed this verse, which concealed his own authorship, wrote it on a leaf (or, in a letter), and gave it to poet Śaṃkara.
- 3-4 (a) Śaṃkara, having read the verse, joyfully and quickly went smiling, for amusement, with the letter in hand and accompanied by Kālidāsa, to the court of King Bhoja.
- 4 (b) Then having seen the king, he uttered blessing.
5. O king, prosperity be to you ! O poet Śaṃkara, what is it in the letter ? A poem. About whom ? It is a composition on your fame. So, let it be read. It is being read, but immediately forbid, for a moment, the jingle of the bangles in the creeper-like arms of these women of eyes beautiful like lotuses, while waving chowries.
6. Your fortunate Majesty, the world being whitened by your fame, this Supreme Being seeks the milk-ocean, Śiva the Kailāsa mountain, Indra the best of elephants, Rāhu the moon and the lotus-dwelling God seeks the swan.
7. The one, born from a single lotus-stalk, having taken water and milk, goes to all the birds. Viṣṇu, discus in hand, having held buttermilk in his lotus-like palm, goes to all the oceans. Śiva, looking on with the eye on his forehead, holds aloft all the mountains, and burns them. O king Bhoja, Lord of the earth, your beloved fame has pervaded the entire world.
8. Your Majesty, the crest-jewel of kings, the Creator in order to weigh your fame and (the mountain) Kailāsa, noticed (comparative) lightness in the latter, and, with a view to making up for the deficiency, made a bull, placed on it the consort of Umā, on his head the stream of the Ganges, in front of it the greatest of serpents and on it the wide (digit of the) moon.

9. O Lord of the earth, where indeed is the ocean of your fame and where is the ocean ? (The latter) was formerly drunk by sage (Agastya), and measured up to the boundary, it was formerly crossed by the monkey and set fire to by Rāma, it was churned by Viṣṇu and also bound (by a bridge) by Rāma.
10. O king Bhoja, may it be well with you ! You are the conqueror of the three worlds, pious and truthful. Your father took from me my ninety-nine crores of jewels. Those you soon give me. All the learned men know this to be true. If, however, some do not know as it is newly done, then give me a lac.
11. Do not be averse with the mind distressed (at the prospect of having) to do good in return. Listen to my good sayings sprinkled with the nectar of the lord of Karṇāṭa. Do I not describe quite a number of oceans, rivers, geographical regions, the Vindhya forest, the stormy wind, the moon etc. ? What have I got from them ?

Here ends the *Mahāpadya* composed by the great poet Kālidāsa.

NAVARATNAMĀLĀ

1. I meditate, within myself, on goddess Gaurī who is the female parrot inside the cage of the syllable Om, the female cuckoo for pleasure in the garden of Upaniṣads and the pea-hen in the forest of Āgama.¹
2. I salute Varadā, with kind large eyes, revealing prosperity like a guide, with the lute placed over the left breast, from whom emanates music.
3. I make obeisance to the (goddess) who is delicate with darkness, the giver of bliss and immense prosperity, filled with youth and mercy and whose eyes are full of waves of ichor.
4. O Mother, may your face give me delight—the face that assumes ever new splendour due to the delight caused by the sound of the lute played with the tips of her nails, and that is full of smile charming on account of earrings of pearl.
5. I salute that consort of Śiva, who is engaged in SA, RI, GA, MA, PA, DHA, NI², whose beautiful fingers are set on the lute, who is calm, whose mind is tender and who is afflicted by the burden of her breasts.
6. I bow to Mātāṅgī³ with Her hair tied at the back of Her neck, with palm-leaves as Her ear-ornaments, who shakes Her head while playing on the lute.
7. I meditate on the eye-corners of the daughter of Matāṅga—the eye-corners which are attracted by the sound of the lute, are like bees to the sweetness of the fragrance of manifest ichor, and have waves in the form of excess of mercy.
8. I salute Mātāṅgī, the Siddha-Mātāṅgī, whose body is dark-blue like broken bits of jewels (ie. sapphire), who is the doe in the forest of youth and the bee feeling the lotus in the form of music.
- 9.
10. He, who reads or writes this composition, called *Navaratnamālikā*, the decoration of the daughter of Matāṅga, may be God of speech Himself.

Here ends the *Navaratnamālā*, composed by Kālidāsa, the great poet.

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1. The Vedas, sacred scriptures, Śāstras.
 2. These seven symbols are used to represent the seven *Svaras* of Indian Music. The *Svaras* are *Ṣaḍja*, *Rṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhaivata* and *Niṣāda*.
 3. A form of goddess Durgā.

PUṢPABĀṆA-VILĀSA

1. May that foremost of the lovers who, fond of playing on the flute, bears on body fragrance even though the sandal-powder disappears due to pressing of the heaving breasts of the wives of the cowherds in their voluntary embraces, and, with the pair of eyes reddened owing to an indescribable beauty in the morning, protect you !
2. May Śāradā be pleased with me who have a mind to compose a luscious love-poem dwelling on the entire character, varied and reputed in the world, of the son of Nanda playing with thousands of young women.
3. Of the lady with fine eye-brows, there was great expanse of the eyes when the lover came within the range of sight, the body became horripilated when he entered the lonely house; there arose tremor all over the body when he was eager to catch the breasts, and the waist-cloth, though tight, loosened automatically when he embraced her.
4. Now the lady, with a slightly smiling face beautiful like the lotus, with eyes like those of a deer, with the skirt of the upper garment suddenly slipping off from her heaving and thick breasts, and intent on deceiving the people near by, wistfully looks at me from afar having stretched her hand near the corner of her eye for a long time.
5. O lady, look at this bower-house, amidst the *Mādhavī* creepers, which, strewn with flowers that have dropped down, is absolutely without any apertures; if the dallying women cause jingle, that is not capable of being known due to the notes of cuckoos.
6. The pink tip of the lower lip has been bitten thinking it to be a *Bimba* fruit, the locks have been dishevelled owing to race, the mark on the forehead has been wiped out by the sweat caused by fatigue, the body has been bruised by thorns; alas, are you running after a wild parrot moving your hands with jingles of bangles causing pain to ears? This your sister-in-law has (just) plucked flowers.

7. This lady, holding the dishevelled fillet of hair with one leaf-like hand, and putting the loosened skirt of the silk-cloth on the breast with another, with her body marked with sandal-paste and the lip reddened by betel-leaf, is going out of the apartment of the lover like the embodiment of the victory of the Lord of Rati (i. e. Cupid).
8. O my moon-faced lady, anxiety grows excessively at the thought that my lover will go to a far-off land, the moon, which is the delighter of the world, acts as an enemy; moreover, this sweet note of the cuckoo rouses lament, and, alas, the extremely soothing breeze is taking away life itself.
9. Peace, peace (be to her) ; Who can describe the grief of that tender-bodied lady who is simply drying up, by the contact of (her) lotus-like hands, the bed of new twigs designed for the removal of heat, and who has been reduced to embers by the flame of the flower-arrowed one (i. e. Cupid).
10. The cool-rayed one (i. e. moon) is resting on the lotus, a transparent garland of pearls is emerging from a pair of blue water-lilies, paleness resorts to the golden creeper, fresh garlands are withering due to the touch of lotus-buds—this series of omens puts an end to my desire for journey.
11. O Dūti (i. e. female messenger), alas, this pair of your lotus-like eyes has become very languid, the drops of sweat have assumed the beauty of pearls on the forehead, and respiration has been excessive. Alas, O lovely one, you have been vainly fatigued owing to going and coming in moonlight for my sake. The tender-bodied one, with eyes like those of a sacred wild deer, like a female *Cakravāka*, being unable to bear separation, and wishing to die, resorts to a bed of fresh twigs, which is almost like a heap of embers, in the agonising spring.
12. The cruelty of the delicate notes of the cuckoo, the scorching nature of the full cool-rayed one (i. e. moon), the loss of generosity of the southern breeze are, alas, making preparations for reducing that poor lady to a form to be remembered; the obstacle to that is furnished by the illusion of getting you roused by the passing (of other people) over grass etc.

13. O tender-bodied lady, do not make your eyes tearful, (otherwise) the collyrium that has been applied will be washed off; restrain the strong sigh, (otherwise) the fresh garlands on the neck will fade away; alas, do not roll on bed, (otherwise) the cosmetics on body will be reduced; the time of the arrival of (your) lover has not passed; do not think otherwise.
14. A certain moon-faced lady, causing delusion to all, holding conversation with the friend by the gesture of the tremulous eyes and brows, being surrounded by friends, and having quickly applied collyrium to the eyes, covered the pearl-necklace on her heaving breasts with the skirt of her cloth.
15. The splendour of moon smells the face of this fair-eyed lady, the lustre of the *bimba* (fruit) kisses the lower lip, a kind of the image of the beautiful lotus-buds longs for touching the breasts; the beauty of the red lotus palas having caught hold of the palms; furthermore, the brightness of the new leaf serves at her feet with great care.
16. O Dūti, all that was told by me has been performed by you; there is none in this world so much intent as you are on the welfare of others. Alas, O delicate-framed one, having gone for my sake you have been exhausted; where indeed good deeds are achieved without labour ?
17. The beloved one does not frequently encircle her *kavari*¹ by garlands, does not repeatedly put on the forehead the mark of musk, does not again and again indulge in sport in my presence as before, and does not relate what unpleasantness has occurred.
18. O naive one, out of fear of the wicked you have forgotten all the pleasures, secret embrace, kisses on cheeks, touch of the breasts, etc. Extremely impossible now is even conversation (with you). I have no great pain even for that. I am extremely aggrieved by the fact that even your sight has become rare.
19. She, who causes shame to the spotted moon with (her) smiling face, always censures the sweet notes of parrots with

1. A braid of hair tied up, generally in a circular shape, at the back of the head.

(her) speech, discredits the breeze charged with the fragrance of lotuses with her breath, being separated from you, is being reduced to an indescribable plight by those very objects in solitude.

20. If that slim-figured lady sings, the sound of the lute becomes jarring to the ear; if she smiles, moonlight indeed appears to be faint; even a fresh lotus looks as if faded if it be before her eyes; if her grace be seen, then the reputed lightning flash is really bereft of splendour.
21. "My attachment is greater than yours"—this your remark is true in as much as, with a desire to see me, you have come to the house right at daybreak. Moreover, you bear the colour of saffron marks over the heart, (redness) in eyes caused by wakefulness and the colour imparted by lac-dye on (your) forehead.
22. O Lord of life, in this spring season, you are suddenly preparing to go abroad, yet I do not now get fear of affliction, because the bright effulgence of the moon's beams, accompanied by the breeze of the tank, carrying the fragrance of the filaments of lilies, spreads in all directions in the nights.
23. O angry lady, having instantly given up long and unprecedented anger caused by the friend, show your face, let the inertness of my eyes disappear. O dear, utter sweet words, let there be the delight of the shower of ambrosia into the ears, gently cast the glance soothing through (your) favour, let (my) affliction be assuaged.
24. This damsel, being depressed at heart owing to anger, does not even slightly gaze at the lover who is prostrate, is greatly and constantly afflicted when the lover goes out; when again the lover is brought by attendants, she adopts reticence; when the dearest one becomes desirous of going out, she holds her life-breath close to the throat.
25. When her speech is heard, the note of the cuckoo, indeed, becomes painful to the ear, people like the moon only before the lustre of her face is seen, the closing (and not opening) of the eyes of the female deer is really better in front of her eyes, the golden creeper is charming only so long as she is not seen.

RTUSAMHĀRA

CANTO I

1. O beloved one, this summer season has arrived. When the sun is fierce, the moon attractive, the mass of water is agitated by constant bath; now it is fine at the end of the day, and Cupid is quiet.
2. The nights, with the mass of darkness dispelled by the moon, somewhere the beautiful house with fountain, the jewels and the moist sandal-paste—these, O darling, become worthy of being resorted to in summer.
3. The passionate people, in a summer night, enjoy a fragrant and beautiful mansion, the wine shaken by the breath of the mouth of the beloved and the pleasure of a passion-exciting song sung to the accompaniment of a lute.
4. The wives of the passionate people are allaying the summer heat with their buttocks covered with silk cloths and waist-chains, breasts decked with necklaces and smeared with sandal-paste and hairs fragrant after bath.
5. The mind of man is filled with passion by the feet of the women having heavy buttocks—the feet, which are extremely reddened with lac-dye, have anklets in them, and imitate the song of geese at every step.
6. Breasts, besmeared with sandal-paste, the best of necklaces white as snow, the hips with golden waist-chains—whose mind do they not fill with eagerness?
7. Youthful damsels, with heaving breasts and joints of the body covered with drops of sweat that have appeared, having put off heavy garments, are now putting a fine piece of cloth on their breasts.
8. The sleeping Cupid is to-day being roused, as it were, by the breeze of fans, moist with sandal-water, the (touch of women's) breasts decked with necklaces and by songs sung to the accompaniment of lutes.
9. The moon having very wistfully beheld, for long at nights, the faces of women, sleeping comfortably in white mansions,

certainly becomes pale, out of shame as it were, when the night is over.

10. The earth, with circles of dust raised by unbearable wind and scorched by the fierce rays of the sun, cannot be looked at even by the people living abroad with their hearts consumed by the fire of separation from their beloved ones.
11. The deer, extremely heated by the rays of the fierce sun, with their palates parched on account of excessive thirst, having seen the sky like mixed collyrium, are running in the hope that there is water in another forest.
12. Amorous women, by their smiling, sportive and crooked glances, very soon excite passion in the minds of those living abroad even as evenings having moon as the charming ornament.
13. The serpent of crooked gait, excessively scorched by the rays of the sun and being burnt on the road by hot sands, with its face downcast, and hissing frequently, sits under the peacock.
14. The lion, with its prowess and initiative destroyed by excessive thirst, widely gaping mouth, the tongue lolling and the tips of manes drooping, while panting frequently, does not prey upon even the elephants that are nearby.
15. The tuskers, scorched by the rays of the sun, deprived of even drops of water, with their throats parched and distressed by increased thirst, are in quest of water, and do not fear even the lions that are close by.
16. The peacocks, with their body and mind fatigued by the sun's rays resembling the fire in which oblation has been offered, do not kill the yonder serpents having their faces entered into the plumes (of the peacocks).
17. The herd of boars, extremely scorched by sunshine, while digging, with their snouts, the pool which has *Mustā* grass in it and in which mud has dried up, is as if entering into the earth.
18. The frog, heated by the extremely scorching sun, having sprung up from the pool of slushy water, takes its seat under the hood-umbrella of the thirsty serpent.

19. The pond, with all the lotus-stalks uprooted, in which the fishes have been killed and from which the scared crane have fled away, has been filled with thick mud due to the fight of the elephants that have collected for mutual torture.
20. The thirst-stricken serpent, scorched by its poison-fire and sunshine, with the head-jewel emitting lustre due to contact with the rays of the sun, and drinking the wind with its pair of lolling tongues, does not kill the frogs.
21. The thirsty herd of buffaloes, with their upturned faces covered with foam and froth, with their reddish tongues coming out, while seeking water, have come out of the mountain-cave.
22. The outskirts of the forest, with young grass and sprouts withered by strong forest-fire, with the dried leaves blown up by the force of violent wind, with the water reduced all around by the heat of the sun, cause terror when gazed on.
23. The flocks of birds, on the trees having withered leaves, are gasping, the fatigued monkeys go to the mountain-bower, the herd of *Gavayas*,¹ longing for water, roams all around (and) the naive *Śarabhas*² raise water from the wells.
24. On all sides, the grounds are quickly and completely scorched by the fire which has the lustre of vermilion clear like the newly blossomed wild safflower, whose speed has been increased by force of the violent wind and which is eager to hug the tree-tops on the bank and the lips of the creepers.
25. The forest-fire, augmented by the wind, is burning in the mountain-caves, makes a loud cracking sound in the withered bamboo-groves, being increased in the midst of straw, spreads in a moment, and being caught by their hairs, is burning them.
26. On the outskirts of the forest, the fire, driven by the wind, has increased immensely as it were among the wild silk-cotton trees; shines radiant as gold in the hollow of trees, and having soon climbed up the trees whose leaves and branches have become fully developed, is wandering all around.

1. A species of ox.

2. *Śarabha* – a young elephant or a fabulous animal with 8 legs, supposed to be stronger than a lion.

27. The elephants, *Gavayas*¹ and lions, with their body heated by fire, have assembled together like friends after giving up hostile attitude to one another and, out of distress caused by the fire, having emerged from the interior of the forest,² enter into the river from the extensive bank.
28. May your summer, in which water littered with a host of lotuses, which is charming by the fragrance of *Pāṭala*³ flowers, when bath in water is pleasant and the moon-beam is enjoyable, be happily spent in the company of women on mansions in which melodious songs are sung at night.

Here ends the description of summer.

1. See f. n. 1 at p. 159.

2. *Kakṣa* – the word may also mean 'hiding place'.

3. The trumpet flower.

CANTO II

1. O darling, the advent of the rains, dear to the passionate people and endowed with great kingly lustre, has arrived with elephants in rut in the shape of clouds surcharged with water, banners in the shape of lightning and drums in the form of thunder.
2. The sky is overcast all around with clouds which, with the lustre of dark-blue lotuses, are, at some places, like a mass of mixed collyrium and, at others, have assumed the beauty of the breasts of women in the family way.
3. The clouds, with rumbling pleasant to the ear, carrying a mass of water, begged by a multitude of thirsty *Cātakas*, are passing gently discharging many a shower.
4. The clouds, with drums in the form of thunder, holding the rainbow, fitted with the string of lightning, are forcibly striking, with fierce arrows in the shape of very sharp torrents, the hearts of the people staying abroad.
5. The earth, covered with sprouts of grass like split *Lapis lazuli*, with fresh banana leaves and with *Indragopaka* insects, looks like a courtesan adorned with jewels of the white and other colours.
6. To-day the peacocks, always crying pleasantly, eager for festivity, with their expansive plumes spread out, longing for the hurried embrace and kisses, have started dancing.
7. The rivers, felling the trees on the bank all around, with turbid water of increased speed, are, like very wicked women of amorous feelings, rushing towards the sea.
8. The *Vindhya* forests, decked with a mass of grass with tender shoots, the wonderful blue wounds on the faces of roes and with trees in which leaves have appeared, are carrying away the mind.
9. The sandy forest (on river-bank), covered all around by the alarmed deer with their faces beautified by quivering eye-lotuses, causes the eagerness of mind.

10. The women, proceeding to keep an appointment, are going, out of passion, with their paths shown by the flashes of lightning even at nights rendered pitch-dark by the cloud rumbling frequently and loudly.
11. The women, with their minds highly agitated by the clouds rumbling deeply and fiercely and by lightning flashes, are ceaselessly embracing, in their beds, the dear ones even though they have committed offence.
12. The ladies of those, who are abroad, with their fine *Bimba*-like lips moistened by tears flowing from their lotus-like eyes, giving up garlands, ornaments and cosmetics, remain disappointed.
13. Pale-white fresh water, with insects, dust and grass, moving in a zigzag course like a serpent and looked on by the scared host of frogs, is flowing downward.
14. The naive and eager bees, with humming pleasant to the ear, leaving aside the lotus-plant, shorn of leaves and flowers, are, in the hope of fresh lotus, falling on the circular plumes of the dancing peacocks.
15. The cheeks, radiant like clear lotuses, of wild elephants rutting on account of the rumbling of new clouds and trumpeting again and again, are covered with ichor accompanied by swarms of bees.
16. The mountains, with their boulders kissed by the drooping clouds surcharged with water, covered on all sides with falls, are causing eagerness by the longing peacocks which have started dancing.
17. Whom does not the breeze render eager—the breeze which, shaking the forest of *Kadamba*,¹ *Sarja*,² *Arjuna*³ and *Ketaki*⁴ trees, is fragrant with their flowers, and cool by its contact with the cloud filled with water.
18. The women, with their hairs hanging down to their hips, with fragrant flowers used as ornaments, with their breasts

1. *Nauclea cadamba*.

2. *Śāla* tree (*Vatica robusta*).

3. *Terminalia arjuna*.

4. *Pandanus odoratissimus*.

accompanied by necklaces and with their wine-smelling faces, are causing delight to the passionate people.

19. The clouds, decked with lightning and rainbow and surcharged with water, and women, radiant with waist-chains and jewelled earrings, are simultaneously carrying away the minds of those who are abroad.
20. To-day the women are wearing, on their heads, garlands woven with *Kadamba*, fresh *Keśara*¹ and *Ketaki*, and on their ears, ornaments made, according to their desire, of the buds of flowers of *Kakubha*² trees.
21. The women, with their limbs besmeared with black Aloe and plenty of sandal-paste and their locks rendered fragrant by flower-ornaments, having heard in the evening the rumbling of clouds, are hurriedly entering into bed-rooms from the apartments of their elders.
22. The hearts of the women of travellers, afflicted by their separation, are carried away, as it were, by the towering clouds, accompanied by rainbow, which are blue like blue lotuses, bending low by the (weight of) water, driven by gentle wind and moving slowly.
23. The fringe of the forest, with the heat removed by the sprinkling of fresh water, is delighted, as it were; by the *Kadamba* trees all around that have blossomed; (it) dances, as it were, by the trees whose branches are shaken by the wind, and as if laughs by the tips of the buds of the *Ketaki*.
24. This season, with masses of clouds, is like a lover making, on the heads of women, garlands of *Bakula* accompanied by *Mālatī* flowers, wild flowers in bloom as well as by the buds of *Yūthikā*, and ear-ornaments by the wild *Kadamba* flowers in bloom.
25. The women are wearing necklaces on the high tips of their breasts, fine white cloth on their expansive buttocks and, in their waist, by the folds of the skin, the line of hairs that have grown owing to the sprinkling of fresh water-drops.

1. *Mimusops elengi*.

2. Same as *Arjuna* above.

26. Assuming coolness due to contact with fresh water-drops, the wind, which is the destroyer of trees bending low under the weight of flowers and is fragrant with the pollens of *Ketaki* flowers, is carrying away the minds of those living abroad.
27. The clouds, bent low by water, is as if causing delight, by sprinkling water, to the *Vindhya* heated by the extremely severe flames of the summer-fire thinking 'this is a great shelter to us bent under the weight of water.'
28. May this rainy season, charming by many virtues, the delighter of women, the unfailing friend of trees, branches and creepers and like the very life of creatures, grant you the good things that are often desired !

Here ends the description of the rains.

CANTO III

1. The slim-figured autumn, wearing a cloth in the form of *Kāśa* flowers, with a lovely face in the shape of lotuses in bloom, charming by the jingling of anklets in the form of the cackling of the passionate geese, beautiful with the slightly ripe *Śālī* paddy, has arrived like a new bride with a handsome appearance.
2. By *Kāśa* flowers the earth, by the moon the nights, by the geese the river-water, by lilies the tanks, by the *Saptacchada* trees, bent low under the burden of flowers, the outskirts of the forest and by *Mālatī* flowers the pleasure-gardens have been whitened.
3. To-day the rivers, with multitudes of waist-chains in the form of lovely restless *Sapharīs*,¹ with necklaces in the form of geese at the fringes, with the bullocks, in the shape of the extensive verges of banks, are slowly flowing like passionate women.
4. At places, by reason of the clouds, white like silver, conch-shell and lotus-stalk, which, with the water discharged, are driven by the force of wind and are moving in a hundred pieces due to lightness, the sky looks like a king fanned by best chowries.
5. The beautiful sky having the lustre of a mass of mixed collyrium, the ground reddened by the *Bandhūka* flowers, the river-banks with the ground covered by lovely lotuses—which young man on earth is not filled with longing by all these ?
6. Whose heart does not the *Kovidāra* tree rend asunder—the *Kovidāra* the beautiful tips of whose branches are shaken by gentle breeze, which are laden with blossoms and have tender tips of leaves, and whose honey is completely drunk by the intoxicated bees.
7. The night, wearing teeming ornaments in the form of multitude of stars, having the face in the shape of the moon freed

¹ A kind of small glittering fish.

from the siege of clouds, putting on a piece of white silk in the form of moonlight, is daily waxing like a young woman.

8. The rivers, which have their waves struck apart by the faces of *Kāraṇḍavas*,¹ their banks filled with hosts of *Kādambas*² and *Sārasas*,³ and are covered with pollens of lotuses, are causing delight to people all around by the cackling of ducks.
9. The moon, the feast to eyes, with beams attractive to the heart, the gladdener, showering dew-drops, is excessively burning the body of the women smitten by the poisoned shafts in the form of separation from their husbands.
10. The wind slightly shaking the *Śālī* paddy, bent low by the burden of its yield, the *Kuravaka* plants bent by blossoms and the lotus-plant with a host of lotuses in bloom, is forcibly distracting the minds of youths.
11. The clear tanks, decked by pairs of passionate ducks and by the lotuses and lilies in bloom, with ripples raised by gentle morning breeze, suddenly cause longing in the heart.
12. To-day rainbow has disappeared from the clouds, lightning, the banner of the firmament, does not flash, the cranes do not shake the sky by the flapping of their wings and the peacocks do not look at the sky with faces upturned.
13. Cupid approaches the sweetly singing ducks leaving aside the peacocks bereft of dance. The beauty of blossoms has gone to *Saptacchada* tree having abandoned the *Kadamba*, *Kuṭaja*, *Arjuna*, *Sarja* and *Nipa*.⁴
14. The pleasure-gardens, pleasant by the fragrance of *Śephālikā* flowers, resonant with multitudes of birds resting at ease, having the eye-lotuses of roes living in the outskirts, are filling the minds of men with longing.
15. The morning breeze, frequently shaking the white and other kinds of lotuses as well as lilies, rendered all the more cool by their contact, and shaken by the dew-drops attached to the ends of leaves, is causing extreme eagerness.

1. A sort of duck.

2. A kind of goose.

3. The Indian crane, or swan, acc. to some.

4. It generally means *Kadamba*. But, as *Kadamba* has already been mentioned, it perhaps denotes a different species of *Kadamba*.

16. The frontier regions, with the grounds covered by *Śālī* bearing crops, decked by a number of cows staying at ease, and resonant with ducks and cranes, are causing delight to people.
17. The graceful gait of women has been surpassed by ducks, the beauty of their moon-faces by the lotuses in bloom, their glances, quivering on account of passion, by blue lotuses and the beautiful amorous movements of their eye-brows by slender waves.
18. The *Śyāmā* creepers, whose new leaves are bent by the burden of blossoms, take away the beauty of the women's arms adorned with ornaments, and the *Navamālikā* flowers beautiful like *Aśoka* flowers, (take away) the beauty of the moon in the shape of white smile shining on their lips.
19. Ladies are filling their hairs, extremely thick, dark and having curly ends, with fresh *Mālatī* flowers and putting various blue lotuses in their ears adorned with golden ornaments.
20. To-day women, with delighted minds, are adorning their breasts with necklaces smeared with sandal-paste, their huge hips with waist-chains and their feet-lotuses with sweetly jingling anklets of the best kind.
21. The firmament, studded with the moon and the stars, and free from clouds, assumes the great beauty of tanks covered with lilies in bloom, filled with swans and decked with water shining like emerald.
22. In autumn the cool wind blows coming in contact with flowers; the directions, devoid of clouds, are fine, the water is free from turbidity, the earth has mud dried up, the sky, with the moon of clear beams, is wonderful with stars.
23. To-day in the morning the lotus, having the beauty of the best young damsel, being roused by the rays of the sun, blooms. The moon having set, even the lily disappears like the laughter of women when their dear ones are abroad.
24. Now the traveller, with a distracted heart, weeps having seen the beauty of the blue eyes of their beloved among the lotuses, the beauty of jingling gold ornaments in the

cacklings of passionate ducks and the fine grace of lips in the *Bandhujīva* flower.

25. The beautiful charm of autumn is going somewhere having left the beauty of the moon on the faces of women, the pleasant cackling of ducks among the jewelled anklets and the beauty of *Bandhūka* flowers in the fine lips.
26. May this autumn, like a passionate woman, with her face in the form of lotus in bloom, with her eyes in the shape of blue lotuses in bloom, wearing a white cloth in the form of new *Kāśa* flowers in bloom and with fine laughter in the form of lilies, ordain the greatest happiness to you.

Here ends the description of autumn.

CANTO IV

1. O darling, the dewy season, charming by the fresh leaves and corns, with *Lodhra* flowers in full bloom, with fully ripe *Śāli*, with lotuses vanished and with snow falling, has arrived.
2. The chests of the amorous women, with heaving breasts, are not adorned with beautiful necklaces tinged with saffron and (white) like snow, *Kunda* flower and the moon.
3. The bangles and armlets do not find place in the arms of amorous women, nor do fresh silk on their buttocks and a thin piece of cloth on their plump breasts.
4. The ladies do not adorn their hips with waist-chains beautiful with gold and jewels, nor do they adorn their lotus-like feet with anklets whose jingle is like the cackling of ducks.
5. The women, for the festivity of sexual union, besmear their body with *Kāliyaka*¹, make leafy decorations on their face-lotuses, and make their heads incensed with black aloe.
6. Young women, with their faces lean and wan due to the fatigue of sexual intercourse, (though) extremely delighted, do not laugh loudly having seen their lower lips bitten by the tips of teeth (and hence) aching.
7. The cold season, having resorted to the beauty of heaving breasts and thighs, has distress caused by their pressing, and is weeping, as it were, at dawn by means of dew-drops attaching to the tips of grass.
8. The frontier regions, overed with plenty of the yield of *Śāli*, decked by herds of roes and resonant with the pleasant cries of curlews, fill the heart with longing.
9. The tanks, decked with blue lotuses in full bloom, adorned by passionate *Kādambas*,² full of limpid water and extremely cool, carry away the hearts of men.
10. O darling, the ripening *Priyaṅgu* (*Śyāmā*) creeper, constantly shaken by the wind, rendered cool by frost, assumes the paleness of amorous women separated from their lovers.

1. A kind of sandal-wood; here, of course, sandal-paste is meant.

2. A kind of duck.

11. People, smitten by Cupid's arrow, sleep with each other's body in contact, with their face fragrant with the scent of honey and with the body rendered fragrant by their breath.
12. The merciless enjoyment of young women in sexual intercourse is indicated by their lips bearing scars of tooth-bite and by their breasts scratched by nails.
13. A certain woman, mirror in hand under the morning sun, makes up her face-lotus. The lip also, of which the essence has been fully drunk by the dearest one and which is bitten by teeth, is drawn out and looked on.
14. Another woman, with her body extremely exhausted by the fatigue of sexual intercourse, with her eye-lotuses very red due to wakefulness at night, with her dishevelled hair hanging at the fringe of the bed, is sleeping warmed by mild sun-rays.
15. Other young damsels, the ends of whose hairs are black like cloud, whose slender frames are slightly stooping on account of plump and heaving breasts, having cast off, from their heads, the garlands of consecrated flowers, bereft of pleasant smell, are dressing their hairs.
16. Another lady, with beautiful hanging dark hair and contracted eyes, with a bent body, and with lips beautifully made up, having beheld her body enjoyed by her lover, is delighted, and puts on a new red cloth.
17. Other very beautiful women, perspiring due to long amorous sport, with their slender frames loosened, and with their large thighs and ends of breasts horripilated, are applying unguents.
18. May this dewy season grant you happiness—the season which, charming by reason of many virtues, is attractive to women, in which the boundaries of villages are full of much ripe *Śali*, which is always pleasant and resonant with the cries of curlews.

Here ends the description of the dewy season.

CANTO V

1. O lady of best thighs, hear about the season called winter when the earth is covered with the fully grown *Śāli* and abundant sugarcane, which is charming by the cries of curlews living at ease, which is dear to women and in which there is ample passion (among people).
2. In this season, the interior of the room, with windows closed, fire, heavy clothes and youthful damsels become enjoyable to people.
3. At present, sandal-paste, cool like moon-beams, the roofs of mansions, bright like the autumnal moon, and wind, cold with dense fog, do not please the minds of people.
4. The nights, cold by the fall of masses of snow, again rendered cooler by the moon-beams and endowed with beautiful ornaments in the shape of multitudes of pale stars, do not become enjoyable to people.
5. The eager women, who have taken betel-leaves, unguents and garlands, whose face-lotuses are fragrant by honey, who are perfumed with abundant black aloe, are entering the bed-rooms.
6. The passionate women, having seen their husbands, who repeatedly committed offence and were rebuked and then trembled and fainted out of fear, desirous of sexual intercourse, forgot their offences.
7. Youthful women, mercilessly and vigorously enjoyed by extremely passionate young men during long nights, are, with their bosoms exhausted by fatigue, slowly moving about at the end of night.
8. The women, with their breasts pressed by lovely bodices and bosoms dressed with red silk, are as if adorning the advent of winter with their hairs into which flowers have been placed.
9. The passionate people, with their bosoms pressed hard by the pleasant breasts of amorous women, ruddy with saffron-colour and possessing the warmth of fresh youth, are sleeping having overcome cold.

10. At nights the delighted women are, in the company of passionate people, drinking the best wine in which the lotus is shaken by the fragrant breath, which is fine, evokes desire for sexual pleasure and causes madness.
11. In the morning a woman, with her passion disappeared and with the tips of her breasts pressed down by the embrace of her husband, while looking at her body enjoyed by her dearest person, proceeds laughing from the bed-room to another room.
12. The beautiful woman, with heavy buttocks, deep navels and good waist, while carrying tresses fragrant by aloe and scented incense, from which the flower-garlands have dropped and of which the ends are curly, is leaving the bed-room.
13. To-day at dawn the women, with their faces which, beautiful like golden lotuses, are just washed with water and have eyes reaching up to the ears and red at the corners and in which the hairs are on the necks, are staying inside the house like the goddess of fortune.
14. Other young women, with slightly bent waists and afflicted by the weight of huge buttocks, moving very slowly due to the fatigue caused by the heavy breasts, are wearing garments fit for the day, having quickly put off the night clothes worn at the time of sexual intercourse.
15. Young women, while looking on the ends of breasts marked with nail-scars, touching the tips of sprout-like lips bitten by teeth and expressing delight at the dress befitting sexual intercourse liked by them, are making up their faces at sunrise.
16. May this winter season, when there are abundant preparations of molasses, which is beautiful by tasty *Śālī* and sugarcanes, in which there is vigorous amorous sport and Cupid becomes proud and which is the cause of anguish to those who are separated from their dear ones, be constantly for your well-being !

Here ends the description of winter.

CANTO VI

1. O beloved one, the Spring-fighter, with sharp shafts in the form of fully bloomed mango-blossoms, shining bow-string in the form of swarms of bees, has arrived in order to pierce the hearts of those who long for sexual intercourse.
2. The trees are full of flowers, water has lotuses in it, women are passionate, the wind is fragrant, evenings are congenial and the days are fine—all, O darling, is very beautiful in Spring.
3. This Spring imparts beauty to the tank-water, the jewelled girdles, the moon-beams, the women and the mango-trees laden with blossoms.
4. Of the coquettish women the buttocks are dressed with silk cloth reddened by the colour of *Kusumbha* flowers, and breasts with fine pieces of cloth coloured by saffron.
5. The fitting fresh *Karṇikāra* flower in the ears of women, the *Aśoka* flower and the *Navamallikā* flower in bloom in their black tremulous hairs, look beautiful.
6. Necklaces, moistened with white sandal-paste, bangles and bracelets, and girdles come in contact with the breasts, arms and buttocks respectively of the women having large hips and love-sick hearts.
7. The sweat on the faces, like golden lotuses, of women, with leafy decorations, and in the intervening space between breasts, caused by contact with pearl-necklaces, is increasing.
8. While refreshing their limbs, stricken with love and with the garment-knots loose, the women indeed are filled with longing, their dear ones having drawn near at present.
9. Cupid is making the women's bodies slim, pale, slow due to intoxication and repeatedly yawning, quick with grace.
10. To-day Cupid is staying in various ways—fickle in the women's eyes lazy by wine, hard in their breasts, low in their waists and fat in their buttocks.
11. Cupid renders the limbs of women indolent and beautiful due to sleep, their speech and their glances crooked with the contraction of eye-brows.

12. The amorous women, lazy due to wine, besmear their white breasts with sandal-paste, mixed with musk, *Priyangu*,¹ *Kālīyaka*² and saffron.
13. People, pierced by the arrow of Cupid, having quickly left aside heavy clothes, are putting on fine clothes coloured with lac-dye and perfumed with fragrant black aloë.
14. The male cuckoo, intoxicated by the honey of mango-blossoms, being delighted with passion, kisses its beloved one. This humming bee in the lotus is pleasantly flattering its beloved one.
15. The mango-trees, bent down with coppery clusters of fresh leaves, with their beautiful blossomed branches being shaken by the wind, are, in a large measure, filling the minds of women with longing.
16. The *Aśoka* trees, full of leaves and bearing, from the roots, multitudes of flowers red like corals, being seen, fill the hearts of youthful persons with grief.
17. The young *Atimukta* creepers, with their beautiful blossoms deeply kissed by intoxicated bees and with their bent down tender new leaves agitated by gentle breeze, being looked on, suddenly cause eagerness to the mind of the passionate people.
18. O darling, the heart of which sincere person is not pained by a host of Cupid's arrows at the sight of the great beauty of the clusters of flowers of *Kurabaka* trees which have newly bloomed, and which have the grace of the faces of lovely women ?
19. The spring having just arrived, the earth, with forests of *Kiṃśuka* trees everywhere, looking like flaming fire, shaken by the wind and bent low by blossoms, looks like a new bride wearing a red piece of cloth.
20. Is the mind of young men, fixed on lovely-faced women, not rent asunder by *Kiṃśuka* flowers having the beauty of the beaks of parrots; is it not consumed by the blossoms of *Karṇikāra* that this cuckoo again kills it by sweet notes ?

1. It appears to be a variety of saffron. It seems odd to take it in the sense of the creeper of this name, as does Maṇirāma, the commentator.

2. See footnote under iv. 5.

21. Even in their own homes, the modest and bashful heart of women is perturbed by the exhilarated male cuckoos with their sweet notes and by the bees with their humming, sweet on account of intoxication.
22. In spring the wind, pleasant owing to the disappearance of frost, slightly shaking the flowering branches of mango-trees and spreading in (all) directions the notes of the cuckoo, is blowing captivating the hearts of men.
23. The lovely and lustrous pleasure-gardens, already captivating the passionate minds of young men by *Kunda* flowers, white like the laughter of graceful ladies, are (now) carrying away the heart, free from passion, of even the saint.
24. In the spring month, the women, with golden girdles hanging down, necklaces attached to breasts and their slender frames loosened by the pride of Cupid, are, along with the sweet notes of the cuckoos and the bees, forcibly carrying away the heart of men.
25. All people are delighted at the sight of mountains whose borders are decked with various lovely flowers and trees, whose slopes are filled with the notes of exhilarated cuckoos and the multitudes of whose slabs of stones are overgrown with masses of *Śaileya*.¹
26. The traveller, having beheld the mango-trees in bloom, has his heart distressed by the separation from his wife, and (therefore) shuts his eyes, weeps, becomes full of grief, obstructs the smell with his hand and wails loudly.
27. The spring month, for evoking passion, is striking the mind of offended women by the notes of intoxicated bees and of cuckoos, by the mango-trees in bloom and also by beautiful *Karṇikāra* flowers (all of) which are like very sharp shafts.
28. May this world-conquering Cupid, whose best arrow is the beautiful mango-blossoms, bow is the good *Kīṃśuka* flower, the bow-string is the swarms of bees, spotless white umbrella is the moon, rutting elephant is the southern breeze and bards are cuckoos, dispense well-being to you, being accompanied by Spring.¹

Here ends the *Kāvya* called *Rtusamhāra* by the poet
Kalidāsa.

1. Benzoin.

ADDITIONAL VERSES

1. The hearts of high-minded ladies have been slightly shaken by the breeze rendered fragrant by the mango trees in bloom, and afflicted by the ear-soothing notes of the songs of intoxicated cuckoos and bees.
2. In the spring season, the women too, in the mansion rendered cool by slight fog, perfume their beautiful heads with *Campaka* flowers and decorate their breasts, accompanied by necklaces, with beautiful flowers.
3. The women, bent low under the weight of the breasts, with their pale red faces having the lustre of golden lotuses, with the fringes of breasts moist with sandal-paste and with necklaces placed over them and with amorous glances, rouse passion in the greatest sages who are tranquil.
5. People long for the shade of trees, again desire to have the moon-beams at night, go to the pleasantly cool mansion to sleep, and due to coolness closely embrace their wives.
6. Now Spring laughs at the women's sweet word by the delightful sweet songs of cuckoos, the radiance of their teeth in smile by the lustre of *Kunda* flowers and the beauty of their palms like fresh leaves by the leaves having the lustre of corals.
7. The face-lotus fragrant with honey, the eyes coppery like *Lodhra* flowers, the lovely locks full of new *Kurabaka* flowers, the pair of heavy breasts and the similar buttocks—which thing of the women does not now serve to evoke passion?
8. May the Spring season, the best of seasons, with southern breeze, pleasant by the (notes of the) cuckoo, fragrant due to the sprinkling of sweet-scented honey and surrounded by various (types of) swarms of bees, be conducive to your happiness !
9. Having seen the way utterly devoid of water, the fawn-eyed ladies; wooing their husbands fatigued by living abroad, while causes to enter(the rooms) seem to excite desire.

10. The charming dusk, clear moonlight, the song of the male cuckoo, the fragrant breeze, the humming of the swarms of intoxicated bees, the drinking of wine at night—all this is *elixir vitae* to Cupid.
11. Having beheld, in front, the mango-trees in bloom shaken by the gentle breeze and shedding heaps of beautiful blossoms of golden hue, the man abroad, though emaciated, faints on the way due to the wound inflicted by the arrows of Cupid.

SRĀṄGĀRA-RASĀṢṬAKA

1. It is some dull-witted fellow that designated as salvation some matter which is beyond happiness and sorrow and is without attributes. Methinks, the loosening of the waist-cloth of the women, whose eyes are fascinating through passion and roll with erotic smile and youthfulness, is, indeed, emancipation.
2. When shall I, lying on the fragrant flower-bed in the apartment of the beloved one, carrying the pair of her breasts on the chest, and saying "O beautiful one, O simple one, O crooked-glanced one, O moon-faced one, be pleased, etc.", spend the night like the twinkling of an eye?
3. The sun does not rise in the evening, the moon is not fierce-rayed, how can forest-fire be in the sky; is it the thunder-bolt—how can it be in the clear sky? Alas, it has been ascertained to be the dreadful gem in the hood of the dangerous serpent in the shape of night running in the hope of (taking away) the women of those who have been abroad.
4. The *Cakravāka* at night, afflicted with separation from its beloved, moves to and fro, again goes to water, collects the shoots of lotuses, shakes the wings, roams about and sings gently.
5. The *Cakravāka*, apprehending separation from the beloved, having seen the dark shade of lotuses, variegated by swarms of bees, takes it as evening and thinks even the day to be night; it does not eat the curved lotus-fibre which it snapped for eating, thinking it to be the moon, and, though afflicted with thirst, does not drink the drops of water resting on the leaves and looking like stars.
6. The *Ketaki* flower, of a golden hue, is rich in fragrance and reputed in the world; the hungry bee fell into the flowers mistaking them for lotuses. O friend, being blinded by the pollens of flowers, and with wings cut off by thorns, the bee is not capable of either staying or going away.

7. The daughter of the lord of mountains, trembling with her slender body perspiring, and with one foot raised up for a step, did neither go nor stay like a river agitated by the obstruction of a hill on the way.
8. Flocks of crows are uttering this as a signal, "Let those women who, clasped by the creeper-like arms of the lovers, and fallen asleep with limbs oppressed by exertion in amorous sports, go home; here the sun is up."

ŚRĪNGĀRA-TILAKA

1. The two arms are lotus-stalks, the face is lotus, the gracefulness is the water for sports, the buttocks are the slabs of stone forming the descent (into the tank), the eyes are the *Śaphara*,¹ the locks are moss, the breasts of the beloved are a pair of *Cakravāka*² birds—a beautiful tank has been built by God for the bath of those who are consumed by the fire of the arrows of Cupid.
2. Come is the spring-night. If my Lord does not come back, let my life expire in fire. If I pray for rebirth, let this one (i.e. myself) be born as a fowler for capturing the cuckoo, as Rāhu for destroying the moon, as fire in Śiva's eye towards Cupid and Cupid towards the Lord of my life.
3. O beloved one, having made your eye with blue lotus, the face with a lotus, the tooth with *Kunda*³ flower, the lip with a new leaf and the limbs with petals of *Campaka*⁴ flowers, how did the creator make your heart with stone ?
4. One *Khañjana*⁵ bird on a lotus-leaf, if sighted, causes mastery over the four-limbed⁶ army. I do not know what this pair of eye-*Khañjanas* on your face-lotus will do to me.
5. All those men, who catch sight of a single *Khañjana* bird on a lotus by chance, become extremely famous Lords of the earth. O pretty one, it is strange why those, who behold the pair of *Khañjanas*, in the shape of your eyes on your face-lotus become perplexed by a mass of arrows of Cupid.
6. O darling, quickly enter the house, do not stay out. It is the time of eclipse of the moon (lit. the cool-rayed one). That Rāhu⁷, having seen your face-moon of spotless beauty, will certainly devour it leaving the full moon.

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1. *Cyprinus saphore* – a kind of little fish that glistens while darting about in shallow water.
 2. *Anas casarca*.
 3. *Jasminum multiflorum* or *pubescens*.
 4. *Michelia campaka*.
 5. Wagtail (*Montacilla alba*).
 6. *Caturāṅga*—comprising elephants, cavalry, chariots and infantry.
 7. Name of a mythical demon supposed to devour the sun and the moon and thus cause eclipse.

7. O friend, on your cheeks the decorations of musk are not effaced, on your breasts sandal is not obliterated, on your eyes collyrium is not washed off, nor on your lips is the colour, enhanced by betel-leaves, removed. O lady of slow gait like that of a huge elephant, are you angry or is your husband a child ?
8. O friend, my husband having somehow come after a long time, half the night elapsed by (the narration of) stories of lands. Then, as I was angry with the dearest one in a sportive quarrel, this eastern direction, like a co-wife, became red.
9. Commendable are a hundred beatings with a dry piece of wood, good is fierce sunshine, very good is trouble with a mass of clay, good is excessive burning in fire in view of the fact that, O best of pitchers, you have enjoyed the pleasure of the movement of the creeper-like arm by the side of the breasts of my beloved; happiness indeed is not obtained without sorrow.
10. O shameless one, why having approached (my) face do you forcibly kiss it ? Don't you feel ashamed ? O wicked one, leave (my) skirt, leave it. Why, O rogue, do you deceive me by swearing ? I have been exhausted by waking at night for you. Go to that very beloved one. What attachment have bees to garlands that were used as offerings to a deity and then cast off ?
11. The lord of my house has gone abroad for trade, no news even of him is heard. In the morning his mother, whose daughter has been delivered of a child, has gone to the house of the son-in-law. I am a girl in early youth. How can you stay at night in my house ? It is now evening, O traveller, go to another place.
12. This night is terribly dark by a mass of clouds. My husband, fatigued by work, is asleep there. I am a young girl trembling very much due to fear from Cupid. This village is infested by thieves. O traveller, shake off your sleep.
13. Where are you going, brother ? To the physician's house. What is there ? For the cure of diseases. O friend, have you not in your house the dearest one who heals all diseases ?

If it is rheumatism (she cures it) by pressing her breasts, the bile (she cures) by the nectar of her mouth; she eradicates phlegm by the labour involved in sexual intercourse.

14. O maiden of wide lotus-like eyes, once again cast a glance (at me). People are heard saying that poison is the antidote of poison.
15. Can the flames of the fire of love, which have entered inside one, be counteracted by the smear of sandal-paste ? The coat of clay on the furnace of the potter only adds to the heat, but does not allay it.
16. The elephants remain proud being vanquished by the pairs of breasts of those very harlots of Bengal at the sight of the beauty of whose eyes the extremely blessed spotted antelopes left their (own) land. Often a fool does not give up conceit in humiliation.
17. The growth of flower in flower is heard about, but not seen. O maiden, how have two blue lotuses (grown) on your face-lotus ?
18. If, O lotus-eyed one, you are angry with me, may that (anger) of yours be dear to me ! What else can be done in the matter ? Give back the deep embrace given by me before. Also give back the warm kiss that I gave you.

Here ends the *Śṅgāra-tilaka*, composed by Kālidāsa.

Additional verses of the

Śṛṅgāra-tilaka

(English Translation)

1. A strange fire is seen in the breasts of a woman. It burns the body from afar, but, when attached to the bosom, it is cool.
2. O mango-blossom of Cupid, O beloved one of large ear-reaching eyes, where are you going after carrying away (my) mind ? Does anarchy prevail here ?
3. This maiden acts like a hunter, her eye-brow serves as a bow, her side-glances behave like arrows. My mind acts like a deer.
4. O lady of large eyes like those a deer, why do you for nothing feel pain at the sight of this pair of breasts that have fallen down ? In this world one, who is silent, devoid of discrimination, puffed up, and causes grief to people, has a fall—what is strange in it ?
5. O beautiful one, why is this pair of breasts of yours fallen ? O fool, do not mountains, if dug at the bottom, topple ?
6. O good one, having smeared your body with sandal-paste somehow or other spend two or three days. (Then) having come and clasped you with the arms, I shall reduce even sun-rays into coolness.
7. O maiden, do not put a musk-mark on (your) forehead, do not do it. In the evening, Rāhu will come to your face apprehending it to be the moon.
8. O Lady of—like thighs, *Karabhā*¹, where are you proceeding at dead of night ? To the place where lives the lord of my life, the favourite of my heart. Say, how is it that you

1. It is used in the following senses :—

- (a) Back of the forearm.
- (b) Back of the hand from the wrist to the root of the fingers; metacarpus.
- (c) Trunk of an elephant.

do not, all alone, fear this odd time ? Cupid, standing in front with sharp arrows, is my helper.

9. O friend, listen, my dear one is not angry, nor is that handsome man asleep, he has no malady either. He is not a child nor very much dispirited. He is not in distress, nor is he a fool or wicked. Having seen me, the moonfaced one, in fresh youth, he was struck with Cupid's arrow. While touching me, the dear one discharged semen, and then he was perplexed.
10. If, perchance, consequent on a fall on the fortress-path the slender waist bursts open, we shall not put any blame. We shall find the way by means of the boat in the form of expansive and tight breasts.
11. Incomplete.
12. O (star) Rohiṇi, you are the wife of the moon. O friend, prevent this immodest husband (of yours). Having entered into my living room through the lattices, (he) touches the slope of (my) hips. Is it the family practice (of him) ?

KUMĀRA-SAMBHAVA

(Cantos ix-xvii)

As we have not incorporated the text, we do not give the translation of the verses here. The curious reader may look up the English translations by various scholars, particularly by Karandikar, Griffith and Wilson.

VERSES OF THE *MEGHADŪTA*,
SUPPOSED TO BE SPURIOUS.

1. O cloud, the mountain Citrakūṭa, with its lofty peak, while praising you, will carry you, standing before it tired by the journey. You, too, should assuage its summer-heat by a shower. The benefit, mixed with honour, done to the noble, bears fruit without delay.
2. The single hard and dishevelled braid of hair of her, lying on one side on the ground and to be searched for by drops of tears resembling snapped necklaces trickling down to her side, repeatedly removing from her cheeks, by her palm with nails uncut, is to be loosened.
3. The *Siddhas*, while gazing at the *Cātaka* birds which are clever in taking the water-drops and pointing at, in counting, the rows of cranes will, having obtained the hurried embraces, attended with trembling, of their beloved ones at the time of your rumbling, respect you.
4. Where the passionate people, with inexhaustible treasures inside their houses, accompanied by the chief courtesans in the form of divine women and engaged in conversation, daily enjoy the outer garden, called *Vaibhīṭāja*, along with *Kinnaras* who, with sweet voice, loudly sing the glory of the Lord of wealth.
5. Where, among the gods of wealth, tears arise out of joy and not due to other reasons, there is no anguish other than that caused by the flower-arrowed God (i. e. Cupid) and curable by union with the beloved persons, no cause of separation other than love-quarrel, and there is no stage of life other than youth.
6. Having thus consoled your friend, suffering from profound grief, caused by the first separation, and returned from the mountain the summit whereof is dug up by the bull of the three-eyed God (i. e. Śiva), sustain my life, too, which is frail like the morning jasmine, with her words, expressive of welfare, sent along with a token.

7. Kālidāsa, having saluted the lotus-like feet of Pārvatī, composed such a *Kāvya*, called *Meghadūta* of well-written words, as is a diversion to a man in separation, devoid of sexual sport; in it there is great dexterity on the part of the cloud as well as poetical skill.
8. This having been said, the friend of the Lord of gods, having stopped in the cities along the mountain-streams, reached the city of the Lord of wealth within a few days, and, going to the house, beautiful like gold, guided by the indication stated before, saw that poor lady lying on the ground in it.
9. The greatest of clouds, engaged in doing good to people, delivered that message in divine words in order to save the life of the wife of Yakṣa. She, too, having received the news of her own husband, remained with a delighted heart. Whose prayer to the greatest persons does not bear the desired fruit?
10. The cloud, assuming forms at will, to whom the path was told, having reached Alakā from that mountain and recognising the house of the Yakṣa, like a dilapidated one, by the visible signs, carefully related to his wife all that (message), sweet on account of love, which was said by the Yakṣa.
11. O lady, the five-arrowed god (Cupid), destroys me, though emaciated and living far off from your face having the fragrance of the earth drenched by showers. Think how, at this end of summer, the days, with the sun-rays obliterated by the cloud spread over the directions, will pass.
12. Where the horses, green like leaves, rival the sun's steeds, the elephants, tall like mountains, pour showers like you due to their flow of ichor and the chief fighters, who encountered in battle the ten-faced (Rāvaṇa) have the lustre of ornaments.
13. Here the king of Vatsa carried away the beloved daughter of Pradyota. In this place, there was the forest of golden palm trees belonging to that very king. Here the (elephant) Nalagiri, having uprooted the (tying) post through pride, roamed at large where the knowledgeable people please, by such stories, the friends who come from other lands.
14. Where the damsels, coveted by gods, who are served by the breeze, cooled by the water of the Ganges, and protected

by the shade of the *Mandāra* trees grown along the banks, play with jewels hidden by the throw of handfuls of golden sands (and, therefore) are to be searched for.

15. Where the trees, resonant with intoxicated bees, are constantly full of flowers, the tanks, the girdle whereof is made by rows of geese, are always full of lotuses, the domestic peacocks, with necks uplifted in crying, have their plumes constantly radiant and the evenings, charming due to the obstruction of the progress of darkness, are ever full of moonlight.
16. Where the single wish-yielding tree bears all the decorations of women—the bright cloth, wine highly capable of teaching amorous movements of the eyes, blossoms accompanied by new leaves, various kinds of ornaments and lac-dye fit for application on foot-lotuses.
17. Having heard that message, delivered by the cloud, the kind-hearted Kubera, too, with his wrath gone, having reunited this couple, free from grief, and having a delighted heart, made them enjoy forever the desired pleasures with unceasing happiness.
18. Affectionate friends will not, by any means, release that slim-figured lady at daytime; in the world, the propensities of women are alike. At night, O cloud, staying in the window close to the bed, approach my beloved, when she will be awake, the attendants being asleep.
19. Where, having seen, spread out in the market places, pure pearl-necklaces with big jewels inset, crores of conch-shells and pearl-oysters, emeralds green like young grass and emitting rays, and also bits of corals, the oceans appear to have only water left in them.

STRAY VERSES

(English Translation)

1. This, my life, comes with heavy buttocks, slender waist, heaving breasts and exceedingly large eyes.
2. It is destiny that brings about such things as man never contemplates—it causes impossible things to happen, and renders difficult such things as are quite easy to accomplish.
3. The patch, dark like a crushed piece of sapphire, that is repeatedly seen on the moon, was apprehended by some to be a stain, thought by some to be mud of the ocean, called deer by others, while yet others considered it to be the reflection of the earth; we, (however), say that it is the dense blinding darkness drunk at night and lodged in the belly.
4. The words of a poet nowhere touch the mind of one who is not charitably disposed. The blandishments of a young woman are only for the sorrow of a very old person.
5. King Bhoja having gone to heaven, Dhārā is to-day bereft of receptacle, Goddess of learning is without support and all the learned men have been disappointed.
6. To-day king Bhoja having come to earth, Dhārā is possessed of a receptacle, Goddess of learning has support, and all the learned people are endowed with grace.
7. One, who has the pleasure of experience, knows the sweetness of the lip (of a woman), the tightness of breasts, the sharpness of the eyes and the maturity in poetry.
8. It is improper and out of order for men that, even in old age, there are distractions caused by Cupid; (it is so also) for women with heavy buttocks that their life is not limited or sexual intercourse is not fixed upto the time when her breasts fall (i. e. become loose).
9. In the city of Ekaśilā, young people are enchained, at every step, in every street, without any fault, by the deceitful side-glances of the fawn-eyed ladies.

10. The eastern direction has become tawny like mercury that has absorbed gold. Like a learned man in a rural assembly, the moon is bereft of its lustre. Like kings, devoid of energy, the stars have waned in a moment. Like the virtues of people, destitute of wealth, lamps do not shine.
11. Here young people are struck by the crooked glances, the veritable shafts of Cupid, of women who, having eyes as large as the petals of lotus, have come to the tanks expansive like the ocean.
12. The sky having the stars wiped out by the mass of sun-rays, cool breeze having gently blown in the morning, the host of young women having their *Bimba*-like lips released by their husbands, the orb of the moon hung over the slope of the western mountain.
13. O friend lotus, with fluttering petals, the ornament to the hand of a lady, the haunt of swarms of bees, the destroyer of shame attaching to amorous sport, the subduer of the life of separated (lovers), the chaplet of swans in tanks, I am in grief, relax your insensibility, say where the moon-faced lady is.
14. Before the lover. reticence is speech, not to look is indeed looking and the covering of the body with the skirt is the offering of the body (to him).
15. How can there be a place for good people where the king is without the power of discrimination, the minister is averse to the qualified persons and the wicked are powerful ?
16. Bath with warm water, drinking milk, excellent women, oily and warm food—these, O men, are wholesome.
17. O my fortune ! Having placed the words of mine and of Bhavabhuti in a balance, the latter proving lighter, the goddess of speech herself throws the sweetness of the pollens of the white lotuses, worn in her ears, in order to make up for the deficiency.
18. Courtesy should be shown to people so long as friendship has not been cultivated with them. Courtesy to those, who have become friends, proves to be sham.
19. Like an aqueduct in the case of water, accumulated inside the field, gift, indeed, is the preservation of wealth earned (by a person).

20. By the weight of her breasts, on which you, the realiser of revenue from the seven islands, lay hands, which strong man, indeed, is not conquered ?
21. These incongruous movements (lit. goings and comings) of the person, with uncontrolled limbs, indicate (the person's) vacant mind; and these trees on the bank, with their twigs resorted to, abandoned and faded, augment grief.
22. This assembly of the Lord of Dhārā is adorned by vastly learned people. Or, the king, who is like Śiva, knows the difference between us two.
23. The heavy breasts fear the mass of locks, the mass of locks is afraid of the heavy breasts, the buttocks fear the weight of the breasts and locks; what a beauty is this moon-faced lady !
24. The oven, having much iron like the poet's mind, (possessed of the capacity for *ūha*¹), resembling the morning time with the well-made disc (of the sun), and looking like a form of Śiva, shines with fire bereft of smoke.
25. I salute the poets' mind where, in the water of genius, the fourteen worlds move about like swans and other birds.
26. One is capable of composing a speech, while another is able only to hear it. Your both-sided intellect, blessed as it is, excites our astonishment; because the combination of pre-eminent qualities is not present at one place. One kind of stone produces gold, while another is capable of testing it.
27. Is that manliness that does not protect the distressed, is that wealth which is not for the suppliant, is that action which is not conducive to welfare, is that life that is hostile to the good ?
28. O king, the female messenger in the shape of your fame; having drawn Sarasvatī, residing in the lap of Viṣṇu (lit. the enemy of Mura), as well as myself gave these saying 'they are yours'. Having heard this, Śiva (lit. the one lying on the mountains) has become half woman and half Lord; Brahmā became four-faced, the Lord of gods assumed

1. There is a pun on the word *bahuloḥā* in the text. It can be construed as *bahu* (much) *loḥā* (iron) or *bahula* (enough) *ūha* (guess, conjecture, understanding etc.)

a thousand eyes (and) Skanda, the dull-witted one, being apprehensive, did not touch the hand of a woman.

29. Be highly devoted to the father-in-law, salute the feet of the mother-in-law, have affection towards servants, readily welcome relatives arrived at the door, and, with love unaffected in joy and sorrow, always serve, with the companions, the husband whether at home or in the forest.
30. We shall not see the dear friend, sun, who has done good to us bereft of rays and falling down; as if thinking this, the pond-ladies have closed their eyes in the shape of lotuses.
31. I remember her standing up, for a very long time, on tip-toe, as her neck gradually stretched, her eye-balls began to shine and her entire possession in the shape of the lines of the folds of skin (on the upper part of the body) trembled, with the desire of seeing me who held her friend by the hand.
32. Where is improper act, where indeed is the lunar race? May she be seen again ! Learning is for overcoming faults. O, (her) face is lovely even in anger. What will the wise and pure ones say ? She is difficult to get even in dream ! O heart, be calm. Which blessed youth will kiss (her) lips ?
33. The world, exhausted by the day's duty, is as if sinking into the milk-ocean. Out of agitation, the reddish stars have, as if, become like water-bubbles. The moon, by means of a thousand sprays, is shedding milk as it were. To-day the water, in the form of moonlight, is being drunk, as it were, by the thirsty lilies with their necks upturned.
34. The orb of the moon (i. e. the face) is exhausted, the darkness (i. e. the locks) tied with garlands is in disorder, beautiful smile has already assumed the gracefulness of the expanding tip of the *Ketaki* flower, the violent movement of the ear-rings is at rest, the pair of blue lotuses (i. e. the eyes) is closed, the *Sitkāra*¹ sound of the young shoots is gone. I do not know what happened next.
35. In connexion with the bow-string of the mind-born one (i. e. Cupid), what to speak of human beings; in burning

1. A sound made by the lips when kissed, particularly at the time of sexual intercourse.

- him the redoubtable, valour of the conqueror of the city (i. e. Śiva) was (only) half (effective).
36. You are indeed wood, as is known in the world. It is also true that you have been reared up in a forest; because, on this festive occasion of contact with the hand of the lady with eyes like fresh lotus, O pestle, shoots have not immediately grown on you.
37. The ripe rose-apple fruits are falling, from the branches shaken by monkeys, into clear water with the sound *gulu*, *guggulu*, *guggulu*.
38. Vālmīki having been born, there came into existence, in the world, the word 'Kavi' (in singular number). Vyāsa, having been born, the word 'Kavī' (in dual number) came into vogue. Daṇḍin having been born, there arose the word 'kavayaḥ' (in plural number).
39. Thus indeed, O Cupid, you have been forcibly outwitted by this woman owing to hundreds of resolves. Having drawn the bow (in the shape of eyebrows) up to the ears, the discharge of arrows, to be done by you, has been done by me indeed.
40. The partridge, afflicted with a desire for sexual union, is crying from tree to tree, on each bank, with wails whose pitch is gradually increasing.
41. Those learned men, who are away from Śiva, go to holy places. He, who has the Lord of Gaurī in his heart, O Bhoja, is the best holy place.
42. O Cupid (lit. the mind-born one), give up the trouble of vigorously drawing (the string of) your bow. The Creator himself has accomplished your victory over the three worlds; because this fawn-eyed lady, slightly bent down by her heaving and tight breasts and attached to the sport of inducement, has been created.
43. As days passed, her pair of breasts, yellowish-white like the *Madhūkā*¹ flower, and with slightly black tips, assumed the beauty of two caskets having ivory cases with lids of buffalo-horn.

1. *Bassia latifolia*.

44. She is afraid of the cawing of crows by day, at night she crosses the Narmadā (river); there crocodiles are in the water. That beautiful lady, indeed, is very clever.
45. The beautiful Śabara woman, with the vow of keeping the tryst, fearlessly enters this cave the sides of which are enveloped in the mass of darkness which has accumulated even at daytime due to the appearance of clouds, and in which sunlight is obstructed by the cavity which is decked with *Tamḍla*¹ trees.
46. Victorious is the newly arrived dewy season with two or three *Mucukunda* buds, three or four flowers in Lavalī creepers and five or six buds in *Priyaṅgu* creepers.
47. She does not speak lovingly, nor indeed does she embrace (me). She does not, in any situation, brook the graceful movement of the lotus in the hand, nor does she turn her face, beautiful with moonbeam in the form of smile, towards (me); yet the horripilation on her body indicates her internal love.
48. The ball, having the form of the breast, is repeatedly struck back with the hand out of anger—thus thinking, as it were, the lotus, afraid of the dimension of her eyes, fell at her feet in order to appease her.
49. This yonder moon which, having placed its feet (or, given beams) on the head (or, top) of Sumeru, the Lord of mountains, and having dispelled darkness, has crossed the second abode of Viṣṇu, is, with the few beams that are left, falling from the sky; too high a rise even on the part of the great is subject to fall.
50. The ocean is as if making sandal-paste with the tips of its waves, the moon taking it with its hands (or, beams) is as if besmearing the quarter-ladies.
51. O balance, what is your vanity having obtained the status of standard ? You bring down the heavy and raise the other one (i. e. the lighter thing) higher up.
52. The beloved, being slow owing to fatigue resulting from very mature pregnancy, and the highland hunter, with the bow

1. *Xanthochymus pictorius* or *Crataeva roxburghii*.

drawn up to his ear, running closely after it, the deer, perplexed by love for the beloved and fear of life, repeatedly looks behind and moves forward.

53. The union of many persons of little power is difficult to be overcome. Elephants are bound by ropes made of straw.
54. O, Lord of kings, give (me) food, consisting of ghee and soup, and curd of buffalo's milk, white like autumnal moonlight.
55. This is the humming of bees intoxicated with the juice of flowers, this is the gentle note of the cuckoo. On Kailāsa, inhabited by a host of gods, the Kinnara women are singing here and there with sweet and indistinct words.
56. Dishonest are the breasts, high and expanding in a circular form, because even to-day they are about to take the row of cows belonging to one who put his hands on them (or, who paid off the taxes).
57. Of women, there is honey in speech (and) only poison in the heart. So, her lip is kissed and the heart (i.e. breasts) is beaten (i. e. pressed) with fists.
58. O king, O prosperous one, the world being whitened by your fame, now this Supreme Being seeks the milk-ocean, Śiva Kailāsa, the wielder of thunderbolt (i. e. Indra) the excellent divine elephant, Rāhu the moon and the lotus-dwelling one (i. e. Brahmā) the swan.
59. O master-poet, how are the pulses *Mudga* (name of a kind of kidney-bean), the destroyer of diseases, free from husk ? O blind one, these have their cover removed having come in contact with the cock (even as a woman is undressed having come into contact with her husband or lover).
60. The face of the lady, having eyes with beautiful lashes, was raised with difficulty but not kissed—the face wherein the lips were repeatedly covered with fingers, utterances were confused with words of prohibition and which was turned towards the shoulder.
61. O Bhoja, on (mount) Meru, in the caves of Mandara, on the slope of the Himālaya, on mount Mahendra, on the slabs of stone on Kailāsa, also on the slopes of Malaya, as well as on the Sahya mountain—in these various places I have many a

time heard your fame sung about by hosts of bards moving about in the human and superhuman regions.

62. O, how could I get this beauty in front which is the greatest object of desire of the three words, which is the weapon earned for a long time by Cupid, vanquished by Śiva, in order to conquer the world, which is the elixir to my ears and whose stream of melting grace is being drunk (by people) with their eyes?
63. The blue lotus, that is beautiful like your eyes, is submerged; the moon charming like your face is, O darling, covered by clouds; the swans, whose gait resembles yours, are gone. Fate does not tolerate even my slight diversion by seeing your likeness.
64. Why does a man, who has movement everywhere, feel grief due to attachment to his own country? The cowards drink brackish water saying 'this is my father's well'.
65. The King's favourites try to remove these very people whom the king honours in the assembly due to attachment.
66. You are red with twigs, I too (am attached) by the praiseworthy virtues of my beloved. To you come *śilimukhas* (bees), to me also come, O friend, *śilimukhas* (arrows) discharged from the bow of Cupid; the stroke of the foot of a lady is for your delight, so also is it to me. O *Aśoka*,¹ of us two everything is similar; only I have been made *śśoka* (grief-stricken) by creator.
67. O ruddy *Aśoka*, where has the lady of slender waist gone deserting the devoted person? Why do you, in vain, move your head, shaken by the wind, indicating 'She has not seen.' Without the stroke of her foot whence is this your blossom having the leaves bitten by the swarms of bees that have assembled out of longing?
68. In the king's coronation, the golden pitcher, dropped from the hand of the young woman, confused by love, makes the sound of *ṭa ṭam ṭa ṭam ṭam ṭa ṭa ṭam ṭa ṭam ṭam* on the staircase.
69. Victorious is the moon, the sport-tank of Lakṣmī, the white house of Rati, the mirror of the quarter-ladies, the flower

1. *Jonesia Asoka Roxb.* The word may also mean 'one free from grief.'

of the *Śyāmā*¹ creeper, the umbrella of Cupid, the conqueror of the three worlds, the solidified laughter of Śiva, the white lotus of the divine river, the pond of ambrosia in the form of moonlight and the white bull of the herd of kine in the shape of stars.

70. Falling down repeatedly, being struck by the lotus-like hand of the beloved lady, you rise again. Certainly your heart, O ball, is as if coveting union with the lip of the beloved.
71. The southern breeze indeed blew, and the cuckoos did sing last year and year before. How is it, O friend, that your mind is unsteady this year owing to longing (for the lover) ?
72. The braid of this lady resembles a string of intoxicated bees, her face assumes the qualities of the moon, her arms have the beauty of lotus-fibres, (and) her crooked glance closely takes after the arrows of Cupid.
73. The beauty of the lotus fades like the learning of a person given to vice, the bees suffer distress like meritorious people in an alien land, darkness afflicts the world like a bad king, the eye becomes useless like the money of the miser.
74. The heads that shone on the head of Śiva are, alas, rolling at the feet of the vulture. Among the creatures, alas, the result of past deeds becomes dangerous.
75. Her ear, with the ear-ornament parched by reason of sexual enjoyment, looks like the twofold stalk of the eye-lotus.
76. Of everyone good and evil minds are the causes of prosperity and adversity (respectively). Due to acquaintance with a youth, an old man is forsaken by women. One powerful man in the family maintains the relatives. The house, where a female becomes powerful like a male, perishes.
77. In the entire world, I know two good poets, Bhavabhūti and this Śuka; a third to them is Vālmiki.
78. Having seen the son falling into fire, she, devoted to the husband, did not rouse the husband. Then, owing to the greatness of her devotion to husband, the fire became as cool as sandal-paste.

1. It also mean 'night'.

79. The daughter of the King of Kuntala remains having taken her bath, the turn is of the sister of the King of Aṅga, Kamalā has won this night by dice-playing, the queen is now to be appeased. Thus thinking of greater justice towards the merits of the ladies of the harem, the king remained, for two or three moments, with his mind confused with uncertainty.
80. O Lord dream, be pleased. Again, show me but once the dearest lady for only a moment so that, being seen, she will take me there, tied to the close embrace of her arms or will not go away.
81. Is the swan of Brahman descending on the shore of the western ocean? Or, is it the conch-shell in the ear thrown by Airāvata? Thus is the moon being guessed. I, however, think that, O Lord, it is the white umbrella that is falling from the sky being dropped upside down by Indra out of fear from you.
82. Alas, that night was, indeed, moon-faced in which she was seen. This day, darkened by the grief of separation from her, is conceived to be wretched. What shall I do? Fate is always averse to a good thing. Otherwise, why is not the world now immersed in the night of that kind?
83. In the city of golden lotuses, the vernal breeze is the stealer of fragrance. A hue and cry is started by bees which are like watchmen of that place. It has quickly gone out. While going, it has fallen down on the breasts of Kerala women, besmeared with sandal-paste. (Now) lame, it limps.

PART IV

MISCELLANEOUS WORKS

INTRODUCTORY REMARKS

A fairly large number of works on different subjects, e. g. medicine, astronomy, astrology, lexicography, Tantra, metrics, poetics, drama, dharmasāstra, devotion to deities, etc. are attributed to Kālidāsa. These works are :—

(Alphabetically arranged)

Caṇḍikādaṇḍakastotra	Kālidāsa-nighaṇṭu
Candrāloka	Kaṭapāyā
Chandovarṇana	Kāvyanāṭakālaṃkāra
Cidgagana-candrikā	Nāradasiddhānta-vyākhyā
Dhārākalpa	Nānārtha-śabdaratna
Dvātriṃśat-puttalikā	Prahasana-nāṭaka
Hiraṇyanābha-campū	Rahasyabodha
Jātaka-candrikā	Ratnaśā
Jyotirvidābharaṇa	Śāntisāra
Kālidāsa-gadya	Śrutabodha

Śuddhicandrikā
Svaraśāstrasāra
Śyāmalā-daṇḍaka
Uttarākālāmṛta
Vaidya-manoramā
Vṛtta-ratnāvalī

A *Kāvyaṭakāśārtha-nirṇaya* is ascribed, in some manuscripts, to Kālidāsa. It is obviously a commentary on Mammaṭa's *Kāvyaṭakāśa*. Mammaṭa having flourished centuries after Kālidāsa, the work could not have been written by the great Kālidāsa.

The *Sāṃkhyakārikā* is attributed by some to Kālidāsa who is identified with Iśvarakṛṣṇa. There is, however, no evidence in support of the view. It is interesting to note that to a poet Iśvarakṛṣṇa a verse is attributed in Vallabha's *Subhāṣitāvalī* (No. 1656). To an Iśvarakṛṣṇa Kālidāsa is attributed the lexicon entitled *Prayukta-padamañjarī*.

Of the above works, attributed to Kālidāsa, we could not procure and examine the manuscripts mentioned in different catalogues. So, we cannot record any opinion on their quality and authorship. The following is a list of such works :—

Candrālōka,

It is stated to be on Alamkāra (Hultzsch's *Report*, III, No. 848).

Chandovarṇana

Dhārākālpa (A medical work)

Hiraṇyanābha-campū

Kālidāsa-nighaṇṭu (Probably the same as the *Nānārtha-śabda-ratna* ascribed to Kālidāsa).

Kaṭapāyā (A work on Jyotiṣa, said to consist of 28 verses and deal with asterisms).

Kāvyānāṭakālamkāra

Nāradasiddhānta-vyākhyā (A comm. on the Jyotiṣa work *Nārada-siddhānta*. Attributed to Kālidāsa in Kavīndrācārya's List—GOS, XVII, 1921).

Rahasyabodha (A work on Jyotiṣa)

Śāntisāra (A drama)

Svaraśāstrasāra

A commentary on the *Rāmāyaṇa* (Ayodhyā and Āraṇya) is also attributed, in a manuscript, to Kālidāsa.

Of the miscellaneous works, attributed to Kālidāsa, the *Prahasana-nāṭaka*, also called *Lambodara-prahasana*, appears to have been composed by Veṅkaṭeśvara who was, perhaps, known as Kālidāsa.

The works of this class, attributed to Kālidāsa, fall into two groups, viz. those whose author cannot have been Kālidāsa the Great, and those which have *prima facie* nothing that can preclude his authorship. As regards the works of the former group, we shall indicate the contents and discuss the reasons against Kālidāsa's authorship. So far as the works of the latter class are concerned, we shall give a brief resume of their contents, followed by the respective texts, and shall incidentally discuss how no *prima facie* case stands against Kālidāsa's authorship of them.

A. Works probably composed by
persons other than the
famous poet, Kālidāsa.

The *Caṇḍikā-daṇḍaka-stotra* (No. 246 of 1880-81 belonging to Bhandarkar Oriental Research Institute, Poona) is attributed to Kālidāsa in the colophon which is as follows :—*īti Sri-kavīcakra-cūḍāmaṇimahākavi - Kālidāsa viracitaṃ caṇḍikā - daṇḍaka stotraṃ sampūrṇam*. It has a style similar to that of the *Śyāmalā-daṇḍaka*, and has nothing Kālidāsan about it. It is a string of eulogistic expressions of the conventional type. A specimen of the composition is given below.

jaya mataṅga-tanaye.....jaya saṃgīta-rasike.....kadamba-kāntāra-vāsa-priye.....sānumat patrike śekhariḥbhūta-śītāṃśulekhā-mayūkhāvali-naddha-susnigdha-nīlālaka-śroṇī-śṛṅgārītenīyata-lalita-yauvanārambha-candrodayo - dvelitā-nanya-lāvaṇya-dugdhār-ṇavā-virbhavat-kambu.....vikasita-nava-kiṃśuke tāmradi-vyāṃśuke channa-cāru-śobhā-samākṛṣṭa-sindūra-śoṇāyamānendra.....kiṃ na siddhyed vapuḥkomalaṃ dhyāyate tasya līlāsarovāridhis-tasya ketivanaṃ nandanam tasya bhadraśanam....kiṃkarī tasya cājñākārī śrīḥ, sarva-cakrātmike sarva-yantrātmike sarva-pittātmike pāhi mām pāhi mām pāhi mām ;

The expressions towards the end are clearly Tāntric.

The *Cidgagana-candrikā*, a metrical work in four chapters, deals with Śaiva Tāntricism in a masterly, though somewhat abstruse, style. The first chapter deals, *inter alia*, with *Śivatattva*, *Īśvaratattva*, *Brahmasvarūpa*, *Pratyabhijñā*, *Śaktitattva*, *Guṇatraya*, *Jñāna*, *Dhyāna*, *Sṛṣṭi*, *Samhāra*, etc. The main topics, discussed in the following chapter, are *Parā-paśyantyādi-vāk-catuṣṭaya*, *Nāda*, *Bindu*, *Ādyaspanda*, *Paratattva*, *Śoḷaśakalā*, etc. The third chapter describes, among other things, *Upāsana*, *Piṭhotpatti*, *Piṭhacakra*, *Kuṇḍalīnī-tritaya*, *Mantra*, *Mudrā*, *Cakra*, etc. The last chapter deals chiefly with *Caṇḍikā*, *Pūjā*, *Mantra-śakti*, forms of *Kālī*, *Piṭha*, *Yantra*, *Navacakra*, *Guruparamparā*, etc.

The principles, already known to the *Upāsaka*, e. g. *Dvādaśa-śakti*, *Gurukrama*, different forms of *Ādyāśakti*, *Pūjā-krama*, *Mantra* and *Mantra-śakti*, results of *Mudrā*, etc. are discussed incidentally in every chapter.

In the concluding ten stanzas, the aim of writing the book has been explained, and the effect it might produce in near future indicated.

The work is a sort commentary on the *Kramastuti* of Siddha-nātha (or, Śambhunātha), a famous figure in the *Trika* school of Kashmir. It describes such forms of Goddess Kālī as are described by Abhinavagupta and others of Kashmir, e. g. *Sṛṣṭi-kālī*, *Samhāra-kālī*, etc. The forms of this divinity, described in the *Tantra-sāra* of Kṛṣṇānanda or in the *Āgama-tattva-vilāsa* of Raghunātha, are conspicuous by their absence in this book. There is, in it, no mention of the forms of Kālī, worshipped in Bengal and Kerala, e. g. *Guhya-kālī*, *Śmasāna-kālī*, *Dakṣiṇā-kālī*, etc.

In the *Cidgagana-candrikā*, the author speaks of *Upāsanā* of *Paratattva* (Supreme Principle) in the form *Ādyāśakti* which is found also in Abhinavagupta's *Tantrasāra* and *Tantrāloka*. Thus, both the authors appear to have drawn upon the same traditional source.

As regards the authorship of the work, it is ascribed to Kālidāsa. The name of Kālidāsa is mentioned at several places of the work, e. g., benedictory verse 3 and verses 305 and 306 of the text. The colophon to chapter III ascribes it to Kālidāsa, and the colophon to the fourth chapter mentions Kālidāsa-mahākavi as its author. Bhāsurānandanātha (Bhāskara Rāya), in his commentary, *Saubhāgyabhāskara* on the *Lalitā-sahasranāma*, quotes passages from the *Cidgagana-candrikā*, and attributes them to Kālidāsa. Kaivalyāśrama, pupil of Govindāśrama, in his *Saubhāgyabodhinī* commentary on the *Ānandalahari*, refers to the *Cidgagana* as a work of Kālidāsa.

It is neither impossible nor surprising for the master-poet to write a work on *Tantra*. Moreover, the traditional attribution of a work, dealing with forms of Goddess Kālī, to Kālidāsa accords well with the legend which makes him a worshipper of this divinity through whose grace he is said to have acquired poetic skill.

But, certain facts tend to go against the master-poet's authorship of the work. The last line¹ of the second verse of the

1. *Sanmārgālokanāya vyapanayatu sa vas-tāmasīm ṛttim itah.*

Cidgagana is identical with the last line of the opening verse of the *Mālavikāgnimitra* of Kālidāsa. While this coincidence may be put forward by some in support of Kālidāsa's authorship of both the works, it should be borne in mind that the master-poet should not be supposed to be lacking in the power of presenting the same idea in a different language in two works. We do not as yet know of any verse of a work of Kālidāsa repeated *verbatim* in another work of his.

The concluding line of the *Cidgagana* is—*vānarārtha-mahāguhyam śrīvatsa vidadhe sa tu*. This suggests the author's name as Śrīvatsa. But, the master-poet of India is nowhere referred to by this name or epithet.

Verse 305 of the *Cidgagana* states that it is a sort of continuation of the *Kramastuti* of Siddhanātha or Śambhunātha. This is corroborated by Prthvīdharācārya in the *Bhuvaneśvari-stotra* (v. 37). Śambhunātha and Abhinavagupta are known to have belonged to the same age. The former, however, appears to have flourished earlier as the latter acknowledges his help in the *Tantrasāra*. Thus, the *Cidgagana* may reasonably be supposed to have been written at the time of, or a little earlier than Abhinavagupta who appears to have flourished sometime between the last quarter of the tenth century and the first quarter of the eleventh. The commonly accepted *terminus ad quem* of Kālidāsa's age is the fifth century A. D. Thus, his authorship is clearly ruled out.

The fact that the subject-matter of the *Cidgaganacandrikā* bears close correspondence with the *Trika* philosophy of Kashmir leads us to suppose that it originated in that region. This view gains plausibility from the fact that Mātṛgupta was regarded as the Kālidāsa of Kashmir. Mātṛgupta, described in the *Rājatarāṅgiṇī*, is known to have lived during the reign of Emperor Harṣa Vikramāditya of Ujjayinī, and was made king of Kashmir by the Emperor. He belonged to the *Trika* school of Kashmir, and renounced the world after the death of his patron, Vikramāditya. Thus, we may assume that the *Cidgagana-candrikā* was actually written by Mātṛgupta. Since he was regarded as the Kālidāsa of Kashmir, later scribes probably associated it with the familiar and popular name of Kālidāsa, and the posterity accepted the facile ascription without discernment.

Another example of complacent attribution to Kālidāsa is furnished by the inclusion¹ of the *Dvātriṃśat-puttalikā* among the works of the great poet. This work, also called *Siṃhāsana-dvātriṃśikā* (or, *-dvātriṃśatputtalikā-vārtā* or, *-putrikāvartā* or *Vikrama-carita*) is, in reality, of unknown authorship and date.² It exists in two recensions, Northern and Southern. The Northern recension is available in three versions, viz. the Jaina version of Kṣemaṅkara Muni, the Bengal version generally ascribed to Vararuci and an anonymous version. The Southern recension exists in two anonymous versions, one in prose and the other in verse. There is no evidence about the authorship of the original work, but internal evidence points to a date not earlier than the thirteenth century, thus setting at naught the theory of Kālidāsa's authorship. The didactic tenor of the work and the mannered descriptions also betray the hand of a much inferior and later poet.

The work, as the title suggests, consists of tales of Vikramāditya told by thirty-two statues holding his throne stated to have been recovered by Bhoja, when he is reported to have made an attempt to sit on it. The edifying tales glorify king Vikramāditya as an ideal king.

The *Jātaka-candrikā*, ascribed to Kālidāsa, is a work on astrology. From an introductory verse we learn that it deals with astrological matters after *Parāśarahorā*. The subjects, treated of, are *Lagna* (a figure of the 12 houses or zodiacal signs), twelve *Bhāvas* (astronomical houses). The aspects (*dṛṣṭi*) of the Sun and the planets, good or evil caused by the lords of *Lagnas* and *Bhāvas*. The effects of birth in different moments are briefly laid down. It also indicates the good and bad effects of marriage between persons, having particular horoscopic characteristics.

The work appears to be a manual intended for those who practise astrology in relation to horoscopes, as well as for those who start a study of the subject. It has no pretensions to be exhaustive or learned. The style is popular, and the language simple.

1. For instance, see *Kālidāsa Granthāvalī*, pub. by S. Chakravartī, Calcutta, 1922 B. S.

2. For details, see *History of Sanskrit Literature* by De and Das Gupta.

The question of the authorship of the work is difficult. There is no internal evidence whatsoever about its author. As regards external evidence, the author of the Madras edition points out, in the Preface, that Mantreśvara knew this work; and quoted from it in his *Phala-dīpikā*. Verses 10, 11, 15, 17, 19, 21, 11, 30, 33, 34 and 37 are identical with verses 50, 51, 45, 46, 48, 52, 47, 43, 49, 54, 53 respectively of the twentieth chapter of the *Phala-dīpikā*, but, there is no mention of Kālidāsa or of the *Jātaka-candrikā*. Under the circumstances, three assumptions are possible. In the first place, the *Phala-dīpikā* might have borrowed the verses in question from the *Jātaka-candrikā*. Secondary, the latter might have borrowed them from the former. Thirdly, both the works might have borrowed the verses from a common source.

Whatever relation there might be between the *Jātaka-candrikā* and the *Phala-dīpikā*, the problem of the authorship of the former remains unsolved. While some manuscripts attribute the work to Kālidāsa, a fairly large number of them associate it with the name of Veṅkaṭeśārya or Veṅkaṭeśvara¹; in some manuscripts, Veṅkaṭeśvara is described as son of Yajñanārāyaṇa. Judging from the large number of manuscripts of this work, preserved in different collections, the work appears to have enjoyed great popularity which, perhaps, resulted in its attribution to the most popular author Kālidāsa.

The astrological work, entitled *Jyotiṛvidābharaṇa*, is of some importance in the history of Sanskrit literature, and presents difficulty as regards authorship. It is important, because it is the source of the tradition that nine great poets, Nine Jewels as they are called, including Kālidāsa, flourished in the court of Vikramāditya². The work deals with *muhūrta-vicāra* in connexion with the various rites. In its printed form, it consists of 22 sections which are named as follows in order :-

Māna, Yogotpatti, Bhadrā, Parva, Grahagocara, Utpāta, Saṃskāra, Upavīta (Vrata ?), Vidyārambha-viveka, Rājasattā, Trividha-yātrā, Vivāha (varṇa-gotrā-bda-graha carāṇa-melāpakā-dyaṣṭādaśa-doṣānta-yoga-kathana), Vastrā-laṃkaraṇa-paridhāna, Prākāra-pura-sādhana-

1. As many as 21 MSS. belonging to Govt. Oriental MSS. Library, Madras, attribute the authorship to Veṅkaṭeśvara.

2. C. f. *dhanvantari-kṣapaṇakā-marasiṃha, Śaṅku-veṭālabhaṭṭa-khyāto varāhami-
hiro nṛpateḥ sabhāyāṃ ratnāni vai vararuciḥ nava vikramasya* || xxii. 10.

praveśa, Gṛhārambha, Gṛha praveśa-devatā-pratiṣṭhā, Agnyādhānādi-viśeṣa-saṃskāra, Miśraṇa, Varṇakarmadharmā nirūpaṇa, Kālanirṇayādhyāya, Granthādhyāya-nirūpaṇa.

The work is ascribed to Kālidāsa chiefly on the following grounds. In the last chapter (22), it is stated that Kālidāsa wrote it at the time of the Mālava king, Vikramārka. There is reference to this king, his *Navaratna* and the introduction of the Śaka era. It is further stated that 111 years before the introduction of the Śaka era this work was composed, and that the poems *Raghuvaṃśa*, *Kumāra-sambhava* and the *Meghadūta* were also written by the author.

The statements, noted above, do not bear critical examination. The author could not have flourished 111 years before the commencement of the Śaka era,¹ In the first place, he cites (I. 2) the opinion of Varāhamihira (c. 475–550 A. D.) of whom he claims to be a contemporary. Varāha's date falls in the third or fourth century of the Śaka era. In chapter 1, he gives a rule for calculating *ayanāṃśa*. There he asks the reader to deduct 445 Śaka years from the Śaka year concerned. Thus, he obviously brings himself down to a post-Śaka period. Brahmagupta could not determine *ayanāṃśa* in the sixth century Śaka. It is not, therefore, feasible for the author to determine it before the commencement of the Śaka era.

Dvivedi, on the basis of the *Krānti-sāmya-sādhana-sūtra* of this work, has proved that the author was a contemporary of Keśavārka. Thus, the author of the *Jyotiṛvidābharaṇa* appears to have flourished in the 12th. century Śaka, the date of Keśavārka.

The reference to Dhārā (XX. 14), the city of Bhoja (C. 11th. century A. D.) is an evidence against Kālidāsa's authorship.

Keith is of the opinion² that the work should not be supposed to have originated before the 16th century A. D. He points out that it shows Arabic influence, and that it was commented on as late as 1661 A. D.

1. See Yogeśa Rāya, *Āmāder jyotiṣ O jyotiṣi* (in Bengali), p. 105.

On this work, particularly on its spurious character, see K. M. K. Sarma in *Poona Orientalist*, V, p. p. 205-209; S. B. Dikshit and others, *Bhāratiya Jyotiṣaśāstra*, 2nd. ed., p. p. 212-13; S. B. Dikshit in *Indian Culture*, VI, p. p. 191 f. f.

2. *History of Sanskrit Literature* (1928). p. 534.

Yogeśacandra Rāya Vidyānidhi comes to the conclusion¹ that the work was written, in the 12th. century Śaka, by an astrologer named Kālidāsa.

There is a MS. (No. D 10947) called *Kālidāsa-gadya*² in the Govt. Oriental MSS. Library, Madras. A look into the MS. reveals such things as would speak against its having been written by the master-poet. Excepting the title, which might have been given by any one, there is nothing in the work, not even a colophon, which may point to his authorship. Neither the language nor the diction of this small work, covering a little over six foolscap pages in handwriting, bears the impress of a great writer, much less of a writer of Kālidāsa's calibre. It appears to be a conventional invocation and salutation to Śiva. After addressing the god with different epithets and expressions referring to his various exploits the author concludes it with *nameste namaste namaste namaḥ*. Among the descriptive expressions relating to the deity, we have an interesting one. It is *bauddhaya-kāla-mūrte*. This appears to hint at the composition of the piece at a time when the Brahmanical religion suffered a blow from the rising tide of Buddhism or at a time when the former emerged triumphant from its struggle against the heretical faith. One of the invocatory epithets appears to read as *doppalipuravarādhīśvara*. Does it refer to Śiva as the guardian deity of some city called Doppali where the author or his patron used to live³?

The work was, perhaps, composed by a person of ordinary merit bearing the name of Kālidāsa. Or, it may have been written by some unknown or insignificant writer, and subsequently fathered on Kālidāsa either by the author himself or by some admirer of his.

We quote below a portion of the work as a specimen so that the readers may be in a position, at least to some extent, to assess its literary value. *pārvatī-bāhu-komala-latā-valambita-kālpavṛkṣa.....deva, pārvatī-kambu-kandhara-nūtna-ratna-maṇḍana-mālā-*

1. *Āmāder Jyotiṣ O Jyotiṣi* (in Bengālī).

2. It is mentioned in Pāl'kuruki Somanātha's *Paṇḍitārādhya-carita* (See *New Catalogue Catalogorum*, IV, p. 70.

3. Sri R.K. Pārthasārathi, Curator, Govt. Oriental MSS. Library, Madras, has kindly informed the author that there is a place called Doppalapūḍi in Bapatla Tāluk, Guntur district, Andhra Pradesh. He further states that there is a Śiva temple in Doppalapūḍi.

*vilāsa.....deva pārvatī-lola-locana-tivra-bāṇa-tūṇīra.....deva-
andhakāsura-samara-saṃhāra-svarūpa.....deva vṛndāraka-deva-
surendra - pramukha-vṛndāraka - maṇḍitābharaṇa-nūtna-ratna-virājita-
caraṇa.....deva surāsura-mahārṇava-samudbhūta-jagat-tritaya-
bhasmāvaśeṣa-ghora-viśmaya-kālakūṭa-viśa-bhakṣaṇa.....deva
brahma-viṣṇu-laya-kālamūrte. |*

The *Prahasana-nāṭaka*, ascribed in some MSS. to Kālidāsa, appears in reality to have been written by Venkaṭeśvara Kavi.¹

The *Śrutabodha*², a tract on prosody, is attributed to Kālidāsa by some, to Vararuci by others. There is no internal evidence whatsoever about its authorship. It seems curious that, if the work was composed by such an early and eminent writer as Kālidāsa or Vararuci, it should not be mentioned in any of the later works on prosody. Kālidāsa's authorship is again rendered doubtful by the attribution of the work, in some manuscripts³, to Ajitasena who may or may not have been identical with the Jaina author of this name. According to a tradition, recorded in a Maithila *Pañjī*, a Maithila scholar named Kālidāsa was the author of the *Śrutabodha*⁴. A MS. of the work attributes it, in the colophon, to Devīputra-Sanmisra-Śrī-Kālidāsa⁵.

The short work is obviously designed for the easy comprehension of metres⁶. A striking feature of the work is that it simultaneously defines and illustrates the different metres. In other words, the same verses, which define the metres, serve as their illustrations too. It should also be noted that, unlike most other works on prosody, it does not use what are called *Gaṇas*, e.g. *MA, NA, BHA*, etc. It uses only terms like *Laghu, Guru, Yati* (or *Virāma*) etc. in defining metres. Among *Akṣara-vṛttas*, it defines the following :—

Ākhyānaki, Akṣara-paṅkti, Bhujaṅga-prayāta, Campaka-mālā, Dodhaka, Druta-vilambita, Haṃsī. Hariṇī-plutā, Hariṇī, Indra-

1. On the question of authorship, see *Madras Triennial Cat.*, 1913-14 to 1915-16, I. 1101, 1102.

2. For a copy of the work, see Appendix.

3. See *Jinaratnakosa* by Velankar.

4. See S. N. Singh, *History of Tirhut* (1922), p. 142.

5. No. 25 A, p. 27 of K. P. Jayaswal's *Des. Cat. of MSS. in Mithild*, Vol. II.

6. C. f. *Chandasām lakṣaṇam yena śrutamātreṇa budhyate*. Verse I.

vajrā. *Indravamśā*, *Madalekhā*, *Mālinī*, *Mānavaka-kṛīḍā*, *Mandākrāntā*, *Maṇimadhyā*, *Nagasvarūpiṇī*, *Padya* (*Anuṣṭup*), *Prabhāvatī*, *Praharṣiṇī*, *Pramtiākṣarā*, *Pṛthvī*, *Rathoddhatā*, *Śālinī*, *Śārdūlavikrīḍita*, *Śaṣivadanā*, *Śikharīṇī*, *Sragdharā*, *Svāgatā*, *Toṭaka*, *Upajāti*, *Upendravajrā*, *Vaṃśasthavatī*, *Vasantatilaka*, *Vidyunmālā*, *Viparīta*. Of the above, the *Akṣara-paṅkti*, *Nagasvarūpiṇī* and *Campakamālā* are not mentioned in the *Chandomaṇjari*. Of the *Mātrā-vṛttas*, the *Śrutabodha* defines *Āryā*, *Giti* and *Upagīti*.

Whoever the author of the work may have been¹, it must be said to his credit that the stanzas, composed by him, afford delightful reading, and are free from laboured artificialities. Highly poetical are such words as *gatya vilajjīkṛta-hamsakānte* (20), *mṛgīkṣaṇa-yugme* (25), *Śaraccandra-vidveṣi-vaktrāravinde* (28), *aśokāṅkura-pāṇi-pallave* (32), *amṛta-rūte* (33), *kumudāmodinī* (40), *mṛgamada-tilake* (4). The fact that the definitions of metres read like pieces of delectable poetical compositions reveals the hand of a poet of no mean merit.

The *Śuddhi-candrikā*² is another example of complacent attribution of works to Kālidāsa. It is a Smṛti work in twenty-five stanzas in *Śārdūlavikrīḍita* metre. It appears to be a compendium on impurity consequent upon the birth and death of certain kinds of relatives. Its contents belong to the commonplaces of Smṛti literature, but its form is interesting. The object of the author seems to have been to prepare a hand-book on a subject which was of great importance in social life. The use of the *Śārdūlavikrīḍita* metre throughout, while bearing testimony to the poetic skill of the author, was perhaps resorted to with the deliberate object of imparting a literary garb to an otherwise dry subject.

The work appears to have no introductory verse by way of either salutation or benediction, nor is there any concluding verse containing the name of the work or of the author. Of the two manuscripts, examined by us, one has the colophon *iti śuddhi-candrikā samāptā* and the colophon to the other one runs

1. D. K. Kanjilal, after examining various factors, comes to the conclusion that the work was written by a pseudo-Kālidāsa sometime between the 12th cent. A. D. and the 15th. (See *Jour. of Oriental Institute*, Vol. XVII No. 1, 1967 (p. p. 86-92).

2. MS. noticed in Hultzsch's *Report*.

as *iti kālīdāsa-viracita-Śuddhicandrikā*. One Ms¹. appears to have the following colophon containing the name of the work as well as of the author :—

*manvādi-śāstrā-mṛta-saṃcayālayaḥ
śrī-kālīdāsābhīdha-dhīra-candramāḥ |
tene sudhī-sindhu-vivardhya-śauca-
dhvāntāndha-loke-kṣaṇa-śuddhī-candrikām ||*

Apart from the unlikelihood that Kālīdāsa, famous as a poet and playwright, would choose a Smṛti topic, there is positive internal evidence against his authorship of this tract. Verse 16 cites Lakṣmīdhara as an authority. Lakṣmīdhara, author of the celebrated Smṛti digest called *Kṛtyakalpataru* and Minister for peace and war of Govindacandra, the Gahadavāla or Rāṭhor Emperor of Kanoj, appears to have flourished in the latter half of the 11th. century and earlier half of the 12th; this, therefore, is the upper limit of the date of the *Śuddhicandrikā*. Thus, the possibility of its having been written by the master-poet of India is totally ruled out; the date of the famous Kālīdāsa can, by no means, be pushed later than 634 A. D., the date of the *Aihole Inscription* which mentions Kālīdāsa. In the circumstances, we may suppose that the work was composed by a late author named Kālīdāsa or that its authorship was fathered on Kālīdāsa either by the writer himself or by the posterity. Once it was associated with the name of Kālīdāsa, the credulous and indiscriminating generations that followed took it as a work by the author of the *Raghuvamśa*, *Kumārasaṃbhava*, *Meghadūta*, *Śakuntalā*, *Vikramorvaśīya* and *Mālavikāgnimitra*. It should be noted that some manuscripts ascribe it to one Kālīdāsa Cayanin. That this little work enjoyed popularity, presumably due to its association with Kālīdāsa's name, is attested by the fact that it was thought fit to write a commentary¹ on it.

1. For instance, the Asiatic Society (Calcutta) MSS. And the Madras MS. No. 2590 contain a commentary. Ms. No. D 3039. belonging to Govt. Oriental MSS. Library, Madras, is styled as *Śuddhicandrikā-vyākhyā*.

The *Śyāmalā-daṇḍaka*¹ is an invocation to goddess Śyāmalā², also called Umā, Kālīkā, etc. It consists of an anatomical description of her beautiful limbs and of the ornaments worn by her. She is conceived as possessed of two pairs of hands, one pair holding a rosary of crystal beads and a book containing the essence of knowledge, and another pair holding a hook and a noose. It is interesting to note that her face is described as looking beautiful on account of her chewing betel-leaves. She is represented as playing with that parrot which is the embodiment of all learning. She is accompanied by eight Śaktis, beautified by groups of Mātṛkās, worshipped by the wives of Yakṣas, Gandharvas, Siddhas, etc. and honoured by Cupid and his consort. She has a fine lute, and is the bestower of all prosperity. Speech, consisting in prose and poetry, emanates from the mouth of one who meditates upon her. Her devotee has men and women under his control. She appears in the form of all holy places, all Mantras, Tantras, Yantras, Cakras, Śaktis, Pīṭhas and, in fact, She is omnipresent.

This short invocatory tract, in glorification of the goddess, has four verses at the beginning, the rest being in prose consisting of sesquipedalian sentences comprising long compounds. No student of Kālidāsa can, for a moment, think that such a composition could be penned by the poet who is renowned for the simplicity of his language and the raciness of his style. The verses are of a pedestrian type. We quote below a specimen of the composition, speaking for itself.

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1. *Daṇḍaka*, according to *Piṅgala-cehandah-sūtra* (Vii, 33-36) is a class of metres the stanzas, composal in which, may extend from 4 × 27 to 4 × 999 syllables.
 2. Some take it to refer to Sarasvatī. For instance, M. Krishnamachariar, in his *History of Classical Sanskrit Literature*, says that it is in praise of Sarasvatī. The reference to lute in the first verse, and the use of the epithet *Samgīta-rasike* in the following stanza may lead to such an assumption. But, the epithets *Kṛttivāsah-priye*, *Sānumat-putriko*, *Kālike*, *Ume* appear to point to Durgā. The mention of the goddess being accompanied by Durgā and having a dark complexion is, however, puzzling. Some take the intended goddess to be Kālī. According to Monier Williams, Śyāmalā is the name of a form of Durgā.

*māṇikya-viṇāmu-palālayantīm
madālasām mañjula-vāg-vilāsām |
māhendra-nīla-dyuti-komalāṅgīm
mātāṅga-kanyām satatām smarāmi ||*

*prollasad-bālikā - mauktika-śreṇikā - candrikā-maṇḍalodbhāsi-lāvanya-
gaṇḍa-sthala - nyasta-kastūrikā - patrarekhā - samud - bhūta-saurabhya-
saṁbhrānta - bhṛṅgāṅganā - gīta-sāndrī - bhavan-mandra - tantrī-svare
susvare bhāsvare |*

*tārakā-rāji-nīkāśa - hārāvali - smera - cāru-stanābhoga-bhārā - naman-
madhya-vallī-baliccheda - vīcī-samullāsa - saṁdarśitā - kāra-saundarya-
ratnākare vallakībhṛt-kare kiṁkara-śrīkare. |*

From the passages, cited above, it is clear that the piece is insipid. It has none of the merits of spontaneity, beautiful similes, attractive imageries, etc. which constitute the excellence of Kālidāsa's works. It seems impossible for a poet like Kālidāsa to give an anatomical, rather than poetical, description of the goddess from her hair to her toe-nails. The work, at places, reads like an inventory of the various limbs of the goddess.

Besides the above un-Kālidāsan features of this tract, an evidence tends to speak against Kālidāsa's authorship. In a manuscript¹ of the work, discovered by T. S. Kuppusvāmi Śāstri, it is clearly attributed to one Purāntaka. In the prefatory verses of this manuscript, it is stated that Bhoja, king of Dhāra, while vanquishing the Mlecchas, who looted the treasures of the Śaṁkaramaṭha of Dvārakā, came across the work. It is further stated that it was written by Purāntaka² to whom the king granted, in Śaka 923 (-1001 A. D.), one hundred villages on the bank of the Narmadā. Thus, to take the work to be a composition of the master-poet Kālidāsa, is to believe an anachronistic tradition to be true. Even if this account be taken as a fabrication by an interested person, yet we feel constrained to observe that it must have been penned by a person of much inferior calibre in comparison with the famous Kālidāsa.

1. Vide *Andhra Patrika*, Annual No. 1917-18, 224.

2. *Purāntakas-tasya putraḥ purāreḥ kṛpayā-bhavat | Śyāmalāyāḥ prasādād yaḥ
śyāmalā-daṇḍakaṁ vyadhāt*, See Bhoja's *Sarasvatī-kaṇṭhābharaṇa*, Madras
University Skt. Ser. II, Preface, p. XIV.

The *Uttarakālāmṛta* is a work on astrology. The printed work consists of two sections called *Kāṇḍas*, the first containing eight sub-sections (*Khaṇḍa*) and the second comprising 105 verses. *Kāṇḍa* II is stated to be *Kālidāsa-kṛta* (written by Kālidāsa). There is, however, no evidence, internal or external, to prove that it was composed by any writer called Kālidāsa, not to speak of the master-poet of this name. The tradition about Kālidāsa's authorship might have originated from the fact that, in the first two introductory verses, there is mention of Vikramasūrya (perhaps meaning 'Vikramāditya of the Solar race') and Kālī. The value of the work consists in the information it contains with reference to (1) the three births, past, present and future, with detailed references regarding longevity; (2) special kinds of *Rājayoga* and their *Bhaṅgas*; (3) Solar year and its delineation; effects of the annual *Daśās* of the several planets, (4) importance attached to Rāhu and Ketu and (5) *Nimitta* or *Muhūrta* for the inauguration post, etc., enterprise or ceremonial.

The work is composed throughout in the *Śārdūla-vikrīḍita* metre, as stated in introductory verse 3. It is interesting to note that in verses 36 and 53 of the text Telugu (Andhrabhāṣā) and Asavya-lipi (probably Persian) are mentioned.

As regards the question of the authorship of the *Vaidya-manoramā*, there is no difficulty. It is ascribed, in the chapter-colophons, to Kālidāsa no doubt, but his qualifying epithet *Vaidya* (physician) serves to distinguish him from the Kavi Kālidāsa. The author was presumably a native of Kerala, because, in the work, only such drugs are mentioned as are well-known in that region. This small metrical work, in 20 chapters, called *Paṭalas*, deals with easy modes of treatment of diseases like fever.

The *Vṛtta-ratnāvalī*¹ is a work on prosody. The work, as published from Adyar Library, contains 66 stanzas in praise of Sarasvatī, each composed in a different metre. Each stanza contains the definition and name of the metre in which it is written. Thus, the stanzas simultaneously serve the purposes of defining, naming and illustrating the various metres.

1. There are many other works of the same title by various authors. (Vide M. Krishnamachariar, *History of Classical Sanskrit Lit.*, Index).

Some Tanjore MSS.¹ ascribe the work to Veṅkaṭeśa, son of Avadhānasarasvatī of Ātreya family. The anonymous commentary on this work also ascribes it to Veṅkaṭeśa.² The text itself, as printed in the Adyar Library edition, attributes the work to the same author³. Thus, Kālidāsa's authorship is rendered extremely doubtful, although, in some manuscripts,⁴ it is attributed to him. The evidence in support of Veṅkaṭeśa's authorship, furnished by the commentary, by verse 2 of the text in the Adyar Library edition, and by the colophonic verses of some of the manuscripts, appears to outweigh the meagre testimony of a single colophonic line attributing the work to Kālidāsa in some other manuscripts. The rather elegant verses, in a variety of metres, might have been responsible for the attribution, to Kālidāsa, by some readers who were probably highly impressed.

In the circumstances, stated above, it is difficult to endorse the view of the author of the Adyar Library edition that Kālidāsa is only a *nem de plume* of Veṅkaṭeśa.⁵ The available evidence does not appear to warrant this assumption.

1. Sarasvatīmahal Library-MSS. Nos. 5114 to 5116.

2. Vide comm. on verse I in the Adyar Library edition.

3. Vide verse 2.

4. (a) *Des. Cat. of Skt. MSS. in Adyar Library*, Vol. VI, 1947, p. p. 320-21.

(b) MS. No. D 1798 belonging to Govt. Oriental MSS. Library, Madras.

(c) Nos. 5111 to 5120 in the *Des. Cat. of Skt. MSS. in the Sarasvatīmahal Library*, Tanjore, Vol. IX, 1930.

The two editions of the work, published in 1861 and 1864, also ascribe it to Kālidāsa.

5. Vide Introduction, p. xi.

B. Works of which Kālidāsa's authorship is not disproved

The *Nānārtha-śabda-ratna*¹ is a collection, in versified form, of words having various meanings. After the word concerned, the different meanings of it are stated. In its present form., it consists of three sections (*nibandhana*); the number of verses is respectively 254, 183 and 166. As stated in the section-colophons, the words, whose various meanings are given, have been compiled in an interesting manner. There are two sets of vocables, one beginning with the consonants from KA to KṢA while the other ends with these consonants.

The work is useful in so far as it goes. While the paucity of manuscripts raise suspicion about its having been composed by such a great poet as Kālidāsa, the existence of a commentary, called *Taralā*,² on it appears to point to its popularity however limited. In the fourth introductory verse, the author states that the object of composing the work is to enable people to comprehend, without much difficulty, the various meanings of words. It is well-known that, from ancient times, the study, even memorising, of dictionaries has been looked upon by orthodox scholars of India as the first step for acquiring Sanskrit learning. The same idea might have motivated the composition of the work.

The colophons to the sections attribute it to Kālidāsa *Mahākavi*. It is difficult to pronounce a verdict on its authorship. The student of Kālidāsa may doubt the laboured composition

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1. It should be added that, in the colophons to the *Taralā* comm. (see below) the work is called *Nānārtha-śabda ratna-kośa*. The *New Catalogus Catalogorum* (Madras University) mentions (Vol. IV. p. 71) a *Kālidāsa-nighaṇṭu* which is "probably the *Nānārtha-śabdaratna*".
 2. The Adyar Library MS. 837, called *Taralā* is attributed to Niculakavi Yogicandra, and stated to have been written at the instance of Bhoja. The final colophon runs as--

iti Śrīman-mahārāja-Śiromaṇi-Śrī-bhojarāja-prabodhita-niculakavi-yogicandra-nirmitāyāṃ mahākavi-Kālidāsa-kṛta-nānārtha-śabba-ratna-kośa-ratnadīpikā-yāṃ taralākhyāyāṃ sarvaṃ tṛtīyaṃ nibandhanam.

of the jejune lexicon by the same pen that committed to writing the spontaneous outpourings of the heart. There is nothing Kālidāsa-like either in the language or in the style of the work. While it is quite possible that a later scholar fathered his own work on Kālidāsa, as many appear to have done, we cannot rule out Kālidāsa's authorship in the absence of positive evidence to the contrary. There is nothing absurd in a good poet, with mastery over Sanskrit vocabulary, writing a lexicon.

The *Ratnaakoṣa* appears to be a short dictionary of synonyms relating to the different parts of the body. The description of the MS., given by Mitra in his *Notices of Sanskrit MSS.* (No. 2574), is as follows :—

Folia 3. Lines 10 on a page. Extent 45 Ślokas.

Beginning : *ratnaakoṣābhidhaṃ sāstraṃ piṅgalāgre tu bhāṣitam*
yaḥ śṛṇoti naro nityaṃ medhā bhavati puṣkalā |
abhiraṃ gaganamā-kāśaṃ śikharaṃ kapālamu-cyate

End : *kālidāsasya jalpo'yaṃ, etc.*

Col : *iti kavikālidāsa-kṛto ratnaakoṣaḥ saṃpūrṇaḥ |*

It is not possible, in the absence of the work, to assert whether or not it was written by Kālidāsa. It is not known whether or not there is any internal evidence against Kālidāsa's authorship.

नानार्थशब्दरत्नम्

[The text is based on a collation of two manuscripts, one belonging to Adyar library, Madras, and the other to Govt. Oriental MSS. Library, Madras. None of the two manuscripts is absolutely correct and legible throughout. We have reconstructed the text as far as possible without hazarding emendations or corrections. Many of the words, dealt with in the work, are not found either in the Sanskrit lexicons like the *Nāmalīṅgānuśā-sana* or in modern dictionaries like those of Monier Williams, Apte so that we have no means at our disposal to check them. No other MS. of the work, excepting the two referred to above, is available. These two MSS. again do not contain variant readings, The MSS. serve as mutual checks in correcting errors.]

30A तमेव शिरसा वन्दे पुण्येतरफलादिके ।

कीर्त्यै स्वमोक्षबन्धादौ सव्यवामसितासितः(तम् ?) ॥

अधुना पाणिनेशक्तिचन्द्रसूर्येन्द्रनिर्मिते ।

शास्त्रे निर्णीतशब्दानां प्रकृत्यर्थो विवर्ण्यते ॥

तत्राप्येकादिधात्वर्थवाचकत्वे नियन्त्रिते ।

महाभाष्यादिवल्लोके ग्रहीतुं न हि शक्यते ॥

अतो येनैतदखिलमायासातिशयं विना ।

ज्ञायते सुष्ठु सर्वार्थशब्दरत्नं प्रदर्श्यते ॥

वर्गान्तस्थादिवर्णान्तपदगुम्भनसुन्दरम् ।

निबन्धनत्रयाङ्गं तत् कण्ठे कुर्वन्तु पण्डिताः ॥

प्रकृतेरेव सर्वत्र सर्वलिङ्गत्वमुन्नयेत् ।

नोद्वेगस्तत्र कर्तव्यस्तुधौ ? भूमिकदर्शनात् ॥

ओं ब्रह्मशम्भुविष्णवेन्द्रसूर्यचन्द्रादिके तथा ।

अनन्तगजवाय्वग्निमहोदध्यादिके मतम् ॥ (1)

कृकवाकूर्मयूरे स्यात्कुक्कुटे कोकिलादिके ।

तकुर्वस्त्रे गृहारामप्राकारादिक इष्यते ॥ (2)

स्त्रीणां गृहोपकरणद्रव्ये लज्जादिकेऽपि च ।

स्यङ्कुर्गुक्कुलावापि शिष्ये मुन्यन्तरे मृगे ॥ (3)

- परशावधनाशस्तु मुनावोषधिभेदके ।
 नम्रे वायो महासत्वे धनुशब्दादिके तथा ॥ (4)
 श्लीकुर्जोतौ च चित्ते च व्यवसायप्रियादिके ।
 शङ्कुध्वजे जरत्यां च कले चायुधपापयोः ॥ (5)
 शुष्कस्तु सविता वायुः कालशतृर्जलं शिवः ।
 स्यात्सङ्कसुक ईहायां वायौ चित्ते चलादिके ॥ (6)
 पाकुकोऽध्वर्युगौरीश फलकर्मादिके तथा ।
 अंशुको रेणुकिरणचन्द्रपुण्यजनादिके ॥ (7)
 भीकस्तु कातरे सेतौ हरिणी पुण्यमानुषौ ।
 30B बन्धकस्तु मृते दुष्टे बन्धिते दुरितादिके ॥ (8)
 क्षेपकस्तु प्लवङ्गे स्यात्पापिष्टे पवनादिके ।
 जहकः पुरुषस्त्यागि साम्बो विष्णुस्सदागतिः ॥ (9)
 धमको लोहकारे स्याद्वैणिके वाचकादिके ।
 भिदको वज्रखङ्गादौ शम्भुविष्णवादिके तथा ॥ (10)
 रज्जुकस्सम्भावके स्यात्त्यागयोग्ये दुरात्मनि ।
 रुचकः कामिनीसक्रे सूर्यादौ ज्ञानसङ्गते ॥ (11)
 कार्प्यकस्तु कुटुम्बी स्यात् डाम्बिकादिक इष्यते ।
 कृषकस्तु प्रतीते स्यादुदके लाङ्गलादिके ॥ (12)
 उदकं तु जले क्षौद्रे गानप्रेमादिकेऽपि च ।
 वृश्चिकः कटकीटभेदे स्यान्नक्षत्रे चन्द्रमस्यपि ॥ (13)
 वृषको राक्षि बाले च लेखके च जडादिके ।
 स्यात्प्रापणिक इन्द्रादौ चारे विक्रयकारिणि ॥ (14)
 स्यात्प्रावृषिक आयत्ते वर्तके परमात्मनि ।
 शेमिकस्तु शिखायां स्याद्वल्मीके जलदादिके ॥ (15)
 क्रयको विक्रये यक्षो वर्तकस्सुरपूजकः ।
 स्यादापणिक आयत्तं वर्तनाव्यवहारिषु ॥ (16)
 स्यादापणिक इन्द्रे स्यादिन्द्रनलमयूरयोः ।
 स्यादापतिक ईहायां चोरे चाखनि कोऽपि च ॥ (17)
 आखुर्वराहे कर्क च मृषकेऽजिनभेदके ।
 फल्गुस्त्वसारे विज्ञाने मद्गुर्जलचरे खगे ॥ (18)

- वल्गुः पक्षिणि चन्द्रादौ सुन्दरे गगनादिके ।
 निलङ्गुस्तु क्रिमो दृष्टे नारदे पापचिन्तके ॥ (19)
- लिगुर्मनसि च प्रोक्तो भूम्यां गौर्यादिकेऽपि च ।
 हिङ्गुस्त्वौषधमप्यात्म मृगवायुखगादिके ॥ (20)
- अद्गस्त्वविः पुरोडाशो मुद्गो धान्यान्तरश्शमी ।
 भृङ्गस्तु भ्रमरे शैले रमान्यां धार्यवस्तुनि ॥ (21)
- 31A शृङ्गः सानौ च दुष्टांशे सिंहपापिमृगादिके ।
 शा...पक्षिणि दुष्टात्म सिंहव्याघ्रादिकेऽपि च ॥ (22)
- गर्गस्तु मुनिभेदे स्या...जयक्षिजनादिके ।
 गङ्गासरिच्चरे जन्तौ पतङ्गः पक्षिसूर्ययोः ॥ (23)
- लघुरग्येऽप्यसारे चाप्यल्पे पक्ष्यादिकेऽपि च ।
 सञ्जुर्वणिकच ज्ञानी च विवेकी भूभृता वयः ॥ (24)
- खर्जूः कण्डूति पापा हि वृश्चिकादिषु सम्मतः ।
 मर्जुश्शुद्धौ च वेदान्ते रजसि प्रोच्यते बुधैः ॥ (25)
- गजाचन्द्रादिके शम्भौ नृपादौ भूषणादिके ।
 मज्जासन्दारणेऽपि स्याच्चर्मदौ च सुरादिके ॥ (26)
- अर्चिर्ज्वालादि विष्णवादि राजादि जलदादिके ।
 शोचिर्गर्भस्तिस्सूर्याग्निवैरिपापविषादिके ॥ (27)
- वसुरोचिः क्रतौ शम्भौ विष्णौ सूर्यादिके प्रभौ ।
 रुचिस्तुम्भाग्निभाज्वाला खङ्गधाराशिवादिके ॥ (28)
- चाटुस्तु प्रियवादी स्यात्प्रियवाक्यं घटादिकम् ।
 पटुर्विशारदः पक्षी सूर्यचन्द्रादयोऽपि च ॥ (29)
- अपष्टुः स्यादसारेऽपि नाटेदुष्पादकादिके ।
 सत्यवादिनि सर्वज्ञे मर्यादाभ्रष्ट इत्यपि ॥ (30)
- दुष्टुस्स्यादविनीतेऽपि समर्यादाद्य शोभने ।
 सुष्टुस्तद्विपरीते स्यादाशुगादिषु सम्मतः ॥ (31)
- कमठः कच्छपे कामे सुन्दरे वामनेऽपि च ।
 स्त्रीणामुन्नतवक्षोजनितम्बादिषु सम्मतः ॥ (32)
- काष्ठानिश्शङ्खवृत्तौ स्यात्काष्ठं दार्वाशिके मतम् ।
 कुष्ठो गन्धद्रव्यभेदे व्याधिकामादिके मतः ॥ (33)

डान्ताः

- आड्डयो नौर्व्याधिरपि फलेऽन्ने च जले फले ।
छायायां मूलकन्दादौ यवागूजलधारणे ॥ (34)
- 31B रड्भस्तु कच्छपे नावे फेके दाशे च शङ्करे ।
परिवेषेण भाण्डे च पवनात्मजभीमयोः ॥ (35)
- षण्डो मेघे बलीवर्दे धर्मबुद्धौ नलादिके ।
दण्डस्तु लगुडे दैत्ये खड्गादौ निग्रहादिके ॥ (36)
- मण्डस्तु भक्तनिर्यासे धारणे च नभोमणौ ।
गण्डो गुण्डकभागादौ चरमोक्षादिके तथा ॥ (37)
- भर्तृपाना तु मुरडास्त्रौ पुनर्भूर्मुण्ड इष्यते ।
परण्डस्तु दैत्यमात्रे स्याद्दुश्चर्मणि शिवादिके ॥ (38)
- षण्डोऽपि च तथा क्रूरे शङ्करे मदनादिके ।
भण्डा तु दुर्भगिन्यां स्यात्कुटिलादिक इष्यते ॥ (39)
- कुण्डं कुलालभाण्डादौ शब्दशास्त्रादिके तथा ।
अग्न्यागारे तथा मन्त्रे योगवाक्यादिके तथा ॥ (40)
- खण्डस्तु वकदेशे स्याद्विकारेऽप्याशगादिके ।
खाडोऽपि च तथा खड्गे व्याघ्रादौ च जलाश्रये ॥ (41)
- घुङ्गं ऋषिश्चर्म तथा समुद्रादौ खगादिके ।
काण्डं जले शठे नेत्रे कुत्यायामायुधे तथा ॥ (42)
- करण्डो भाजने पात्रे मञ्जूषादिनरादिके ।
स रण्डः पक्षिजातौ स्यात्पशुदिव्यचरादिके ॥ (43)
- भरण्डः क्रिमिजातौ स्यात्संघाते भूधरादिके ।
परण्डो वस्तुसंघाते नृपेऽब्धौ च नरादिके ॥ (44)
- करेणुस्तु सुरज्येष्ठे गजे शूद्रादिके तथा ।
हरेणुशङ्करे शैले गन्धद्रव्ये दुरात्मनि ॥ (45)
- हरणस्तु मृगे रम्ये रामे चन्द्रादिके तथा ।
बर्हिणस्तु मयूरे स्यात्संघाते च नृपादिके ॥ (46)
- द्रविणं तु धने सत्ये सिंहदेवनरादिके ।
इरिणं तूषरे खड्गे मुसले च नरादिके ॥ (47)

- दक्षिणादिशमेद्याब्धि भटयुद्धादिके पुमान् ।
 यज्ञावसानदास्वेऽर्थ कान्तादिजनमात्रके ॥ (48)
- 33A खणा घण्टिका घण्टाध्वनिप्रियरमादिषु ।
 खणा रावणादौ तु तत्तल्लिङ्गवदुन्नयेत् ॥ (49)
 वरणानगरे वृक्षे देवार्थवरणे तथा ।
 किरणस्तेजसि श्रेष्ठे सूर्येऽग्नौ क्रूरमानुषे ॥ (50)
 विक्षिप्तादौ विलोलादौ दैत्यादौ मानुषादिके ।
 पुरणस्तु नृपे श्रेष्ठे समुद्रे नरवाहने ॥ (51)
 धिषणा पार्वतीरम्भा बुध्याशगगनादिके ।
 पृथिव्यां नाटके सत्यभामाद्याकृतिधारके ॥ (52)
 धर्षणस्तु स्वभावे स्यात्तिलक्षारादिके तथा ।
 घुरणदशब्दसिंहादि वीरमत्स्यजलादिके ॥ (53)
 जुह्वराणो द्वारबन्धे वैश्वानरमनोज्ञयोः ।
 धर्मे च छन्दगे चित्रे रमण्यादौ च कुड्मले ॥ (54)
 अरणिस्त्वग्निहोत्रोपकरणे सूर्यचन्द्रयोः ।
 तत्प्रधायां च नक्षत्रे चरदेवादिके तथा ॥ (55)
 सरणिस्सारथौ मार्गं संघाते पूर्ववच्चरे ।
 धरणिस्तु पृथिव्यां स्याच्छास्त्रकारादिके तथा ॥ (56)
 तरणिस्सूर्यनौकादौ भेकवाजिमनस्सु च ।
 आशु शुक्षणिरग्नौ च वायौ सन्तापतादिके ॥ (57)
 चर्षणिस्तु सुपर्णादौ लेखके लाङ्गलादिके ।
 क्षेपणस्तु प्रयोगे स्यान्मत्स्यघातादिके तथा ॥ (58)

तान्ताः

- जतुलाक्षारसे पुष्पफलादौ च जनादिके ।
 कन्तुः कामे च कान्तादौ गृहादौ चन्दनादिके ॥ (59)
 सेतुर्जलनिधेर्वन्धे कङ्कणादौ शिखादिके ।
 वस्त्रादौ वनितादौ च सुतादौ सुन्दरादिके ॥ (60)
 तन्तुस्सूत्रेऽप्यणौ बीजे जलदादौ च खे जले ।
 गन्तुः काले खगे चारे मौक्षादौ च पुरोहिते ॥ (61)
 32B मस्त्वन्नादौ जगन्मात्रे रामादधिविकारयोः ।
 सत्कुर्यवविकारे स्यात्परमाण्वादिके तथा ॥ (62)

- ओतुबिंडाले गोविन्दे शङ्करादादपीष्यते ।
 धातुस्तु गैरिकेभ्वादौ त्वगादौ शङ्करादिके ॥ (63)
 पितुरग्नौ च सूर्ये च चन्द्रे शम्भौ विलोचने ।
 ऋतुस्तु काले स्त्रीपुण्ये वायौ सूर्यादिके खगे ॥ (64)
 मन्तुस्तु वैमनस्ये स्याच्छास्त्रे चित्ते शिवादिके ।
 जन्तुर्जंतुवदित्युक्तो गातु रुद्गातरि स्मृतः ॥ (65)
 समुद्रादौ शिवादौ च वाय्वादावपि सम्मतः ।
 भातुस्सूर्ये च चन्द्रे च वह्नौ विष्णवादिके तथा ॥ (66)
 यातुः खगे प्रहारे च गम्यमानेऽपि चायुषि ।
 पातुस्तु रक्षके शम्भौ पञ्चभूतेषु पावने ॥ (67)
 हेतुर्विषण्वादिकेऽब्दौ च केतुर्ग्रहपताकयोः ।
 आप्तरग्नौ क्षये योनौ प्रभाजलपलादिके ॥ (68)
 वस्तु देहे च नेत्रे च व्यवहारेऽवधारणे ।
 गतौ पदार्थे गेहे तु वास्तु सर्वत्र पूर्ववत् ॥ (69)
 राधतुर्वारिधौ देहे पुरुषे च चरे चरे ।
 वहतुस्तु तुरङ्गे स्यादग्नौ गोपालकादिके ॥ (70)
 जीवातुश्शङ्करे विष्णौ जीवातुर्जीवनौषधे ।
 नृतुर्दीर्घक्रिमिस्सर्पश्वाखुमार्जालदूषकाः ॥ (71)
 श्रुधुर्गुणे परिज्ञायां रुद्रव्याघ्रादिके तथा ।
 मरुद्वायौ पर्वते च देवलोकादिजन्तुषु ॥ (72)
 गरुत्पक्षिणि रम्ये च मण्यलङ्कारजन्तुषु ।
 गर्मुत्सुवर्णे चित्ते च याचके देवते चरे ॥ (73)
 हरिद्वर्णे शास्त्रले च सूर्याश्वे च मृगे दिशि ।
 वायौ च वामने देवे भटे विष्णौ जनादिके ॥ (74)
 सरिन्नद्यां घृतादौ च समुद्रे बाणवित्तयोः ।
 33A कोपात्तृणे मृगे जन्तौ विश्वकर्मादिके तथा ॥ (75)
 योषिस्त्रीजन्तुमात्रे स्याद्योनौ चित्ते च पल्वले ।
 शरदृतौ वत्सरे च व्याघ्रादौ कठिनादिके ॥ (76)
 दरद्वयाधौ क्षत्रिये च कुठारादौ च दारुणि ।
 च मांसे च बिष्टायामोष्ठनिन्द्ययोः ॥ (77)

- पृषद्बिन्दौ मृगे वायौ मेघेऽब्दौ शकरादिके ।
 पृषती वनिता रामा नदी मातृजनादिके ॥ (78)
- बृहत्पुण्ये च पापे च विपुले गगनादिके ।
 बृहती तु तुलस्यां स्यादौषधौ कमलादिके ॥ (77)
- महत्पूज्ये वरिष्ठे च महती नदिवीणयोः ।
 जगत्सर्वे च सर्गे च जगती भूविलासयोः ॥ (80)
- तृपश्चन्द्रे महादेवे सुधान्नाज्यादिके तथा ।
 वेमाद्वन्ध्या धेनुभेदे धेन्वादौ स्थावरे तथा ॥ (81)
- शंस्ता मित्रे च वरुणे सेनाध्यक्षे शिवादिके ।
 नृपादौ ब्राह्मणादौ च शाकादौ चातिदातरि ॥ (82)
- शास्ता मन्ता महाज्ञाने बोद्धरि प्रबले तथा ।
 स्तोता सुरादौ श्रेष्ठादौ धर्ता विष्णौ धरादिके ॥ (83)
- होता तु ऋत्विगादौ स्याज्जामाता दुहितुः पतिः ।
 पित्रादावप्येदमेव पिताजनकमेघयोः ॥ (84)
- राजादौ राज्ञि देवेन्द्रे दुहिता तनया रमा ।
 गौरी वाणी रती रामा लताश्रिमदनादिषु ॥ (85)
- ज्योतिस्तेजसि कान्तौ च किरणादौ सुतादिके ।
 लतादौ रघुवीरादौ रामा रजितादिके ॥ (86)

धान्ताः

- मधु क्षौद्रे माक्षिके च नवसीतसुधादिषु ।
 मधुर्वसन्ते दैत्ये च माधवे मकरध्वजे ॥ (87)
- 33B विधुरग्नौ वायुदेवे काले चन्द्रे रसाकरे ।
 शुभ्रे दम्ये महाश्वेते जले शुक्लादिके तथा ॥ (88)
- गृधुः कामे महादेवे माधवे मधुसूदने ।
 पृथुर्वनसुते राज्ञि विस्तीर्णे श्रेष्ठयज्ञयोः ॥ (89)
- माधस्सिंहे सर्पभेकपक्षी सामान्यमूकयोः ।
 निधस्तुब्राह्मणे धर्मशीले राशि पुरन्दरे ॥ (90)
- समुद्रे वारिदे वायौ शङ्करे मकरध्वजे ।
 ब्रह्मादौ च नरादौ च स्थिरादौ च समुन्नयेत् ॥ (91)
- रथो याने शरीरे च क्षीरे वृक्षे पतत्रिणि ।
 चीनीचीनाम्बरादौ च कामसोमहरादिषु ॥ (92)

- गाधस्समुद्रे बाणे च खेचरे च चरे तथा ।
 गाधावृत्तान्तवीणाम्बा चिञ्चरीकादिषु स्मृता ॥ (93)
 जरूधं वत्सरे मांसे वार्धक्ये जीर्णपूलयोः ।
 वरूधः कङ्कटादौ स्याद्वले पार्श्वस्थखड्गयोः ॥ (94)
 वसनाशनयोश्चैव संघाते रथगोपने ।
 पीधं जले पिधश्शम्भौ विष्ण्वादौ मदनादिके ॥ (95)
 तीर्थं पुण्यादिके तीर्थशङ्कराग्निवरादिषु ।
 तुद्रं खड्गादिके रम्येऽप्यञ्जनादौ मनोभवे ॥ (96)
 उक्थं सामनिवेदान्ते रिक्थं शाश्वे धने हरे ।
 सिक्थं मधूच्छिष्टं पुर्योर्मृत्यौ काले च भेषजे ॥ (97)
 सार्धस्तु गच्छताः(तां)सधे नद्यादौ च चरादिके ।
 गोपिधस्तु समुद्रे स्यात्तोर्ये नेत्रे जले खगे ॥ (98)
 प्रत्यूषकाले मरुति श्रोत्रे जिह्वाविलासयोः ।
 अधावगध आनन्दे प्रातस्सवनरामयोः ॥ (99)
 समिधोऽग्नौ च तद्द्रव्ये गायके जलदे जले ।
 सद्वृत्तौ साधुभावे च सङ्गीते मुरजध्वनौ ॥ (100)

दान्ताः

- 34A तिथिः काले महाकाल शङ्करे मकरध्वजे ।
 पृथस्तु सेचिते द्रव्ये जलदग्नौ निशाकरे ॥ (101)
 गूथस्त्वहीने तद्देशचर्मरूपपुटान्तरे ।
 यूथस्तु युगले वृन्दे स्नेहे सत्यङ्गवारिणोः ॥ (102)
 प्रोथः प्रभौ च देवेन्द्रेऽप्यश्वानां नासिकाव्ययोः ।
 मद्ये च नाद्यां मधुनि प्रभायां चन्द्रसूर्ययोः ॥ (103)
 स्वादुचन्दनवाय्वादौ फलादावमृतादिषु ।
 धर्मशीले चन्द्रभूषे चरे चाप्यचरे सुरे ॥ (104)
 क्लिदुश्चन्द्रे च नक्षत्रे सच्चित्ते चन्द्रशेखरे ।
 इन्दुश्चन्द्रे च धवले पारदे मानुषे मृते ॥ (105)
 कन्दुः पक्षिमृगादौ स्यात्पाकस्थाने हरादिके ।
 मिदुर्वज्रे परश्वादौ वीरादौ शङ्करादिके ॥ (106)
 मृदुस्तु मार्दवे चन्द्रे शिबक्रण्यादिके तथा ।
 पादुः स्थाल्यां च शक्तौ चाप्यायुधे पादधारिका ॥ (107)

दोर्बाहौ शान्तपुरुषे सुधान्नजलदादिषु ।
सदिः भूमौ च चित्ते चाप्याचार्यं राक्षि भूभृतौ ॥ (108)

धान्ताः

बन्धुस्तु स्वजने चित्ते सिन्धुर्देशे नदे सुरे ।
विधुः कालाग्निवाय्वादि चन्द्रमादिषु कथ्यते ॥ (109)

गृधुः कामे च चित्ते च पामरे धनमूलके ।
माघो मनुष्ये पश्वादौ राक्षसादौ सरीसृपे ॥ (110)

सानुस्तु पर्वतप्रान्ते खड्गादौ रशनदिके ।
जानुर्मनुष्ये जन्त्वादौ मानसादौ मनीषिते ॥ (111)

तनुश्शरीरे शैले च सूक्ष्मे चित्ते धनादिके ।
धनुर्मनसि खड्गादौ राश्यादौ च बहुभुते ॥ (112)

श्येनः पक्षिमनश्चापि स्त्येनश्चोरे च जन्तुषु ।
अविनो विहगेऽध्वर्यौ आर्येऽप्यश्वादिके तथा ॥ (113)

34B वृजिनं दुरिते कष्टे कुटिले मूकमानुषे ।
दारिद्र्ये व्यवसायादौ धर्मादौ नीचसेवने ॥ (114)

अजनं पादपे पादे चर्ममूषकवारिषु ।
कुटिलः पर्वते गेहे परिभागादिकेऽक्षके ॥ (115)

विपिनं कानने कंपे कातरे नीचवस्तुनि ।
तुहिनं घातुके सत्ये नीहारे पामरेऽपि च ॥ (116)

माहिनं बाणशय्यायां ब्रह्मचिन्तनमोक्षयोः ।
सवनं यागमात्रे च जनमात्रे रदादिके ॥ (117)

यवनस्तु तुरुष्के स्यात्पिष्टादौ मानवादिके ।
रशनारज्जुमात्रे स्याद्भोज्यवस्तुनि मानुषे ॥ (118)

ओदनोऽन्ने शिवादौ च पदादौ वनितादिके ।
द्योतनोऽग्नौ शिवादौ च सर्वश्रेष्ठादिके तथा ॥ (119)

स्यन्दनं सलिले चित्ते रथादौ पामरादिके ।
रोचनाकिरणे कान्तौ सूर्यादौ मानसादिके ॥ (120)

रञ्जनारोचनद्रव्ये रागे चापि मनोहरे ।
भुवनं पञ्चभूतेषु शिवादौ सत्कथादिके ॥ (121)

सुवनं गर्भमोक्षे स्यान्मरणे चापि सङ्गतौ ।
धुवनं धूपमात्रे स्याद्वने वृक्षादिके तथा ॥ (122)

- भृञ्जनं पाकपात्रे स्याद्भाष्ट्रे कुत्सितमानसे ।
 पुरणं पालने राज्ये सन्तोषादिषु भूसुरे ॥ (123)
- वृजिनं गगने तोये पापादौ कामुकादिके ।
 मदनामोदने स्तोत्रे स्वप्ने कान्तौ खगादिके ॥ (124)
- निधनं पोषणे रात्रौ पर्वतादौ सुरादिके ।
 शवपानस्तु मार्गे स्याज्ज्वलने परमात्मनि ॥ (125)
- जरसानस्तु पुरुषे वृक्षादौ पाञ्चभूतिके ।
 आयुष्येऽपि च सङ्कल्पे विकल्पेऽपि च रोधसि ॥ (126)
- 35A भुजसानस्तु मेघे स्यात् स्थाने मानसि शङ्करे ।
 सहसानो मयूरे स्यात्क्षमावति महाजने ॥ (127)
- वृधसानस्तु पुरुषे याचके परमात्मनि ।
 मन्दसानोऽग्निचन्द्रार्कस्वप्नसंहारकान्तिषु ॥ (128)
- आशुसानोऽग्निचन्द्रार्कब्राह्मणादिषु संस्तुते ।
 संस्तुवानस्तोतरि स्यान्माधवादौ शुकादिके ॥ (129)
- युजानस्सूर्यचन्द्राग्निशिवादिहरितादिके ।
 बुधानो मुनिदेवान्नगुरुशम्भुसुरादिके ॥ (130)
- दृशानो ब्राह्मणे सूर्ये चन्द्रे ज्योतिषि माधवे ।
 मुमुचानो यमे दैत्ये कामे शम्भौ महात्मनि ॥ (131)
- युयुधानो युद्धशौण्डे खड्गादौ रशनादिके ।
 पापिष्ठे कठिने दैत्ये यमे मोक्षे सुराधिपे ॥ (132)
- जुहुरानोऽग्निधर्मेन्द्रवयोवृद्धिमठादिके ।
 धमनोकण्ठसामीप्ये नाडिरन्ध्रादिकेऽपि च ॥ (133)
- अन्ननिस्त्वग्नि चन्द्रार्कशिवदेवादिकेऽपि च ।
 वर्तनिः परिमार्गे च देवतानाम्नि शङ्करे ॥ (134)
- रिपुशत्रौ महाकाले यमे शास्त्रक्षपण्डिते ।
 अम्बुरोगे जले पाने मृत्यौ चन्द्रार्कशम्भुषु ॥ (135)
- अलावूः संसने खड्गे तुम्बीसलवसन्तयोः ।
 बम्बूस्तु भक्षणद्रव्ये वृक्षभेदे मृतेऽपि च ॥ (136)
- दम्भूस्तु स्यात्सर्पजातौ कुटिले यमदैत्ययोः ।
 शम्भुस्तु शङ्करे चोले माधवे मदनादिके ॥ (137)

- अर्माक्षिरोगे रोगे च नित्याभावे नृतेऽपि च ।
 स्तोमसंघातखड्गादि - क्षयादि - हरिणादिके ॥ (138)
- सोमश्चन्द्रे च मेघे च महिषादौ फलादिके ।
 होमस्त्वाहुति - जिह्वादि - पश्यादि - घटनादिषु ॥ (139)
- 35B सर्पफले जले जन्तौ नरादौ च खगादिषु ।
 धर्मः पुण्ये चाभ्युदये यमे दैत्ये महेश्वरे ॥ (140)
- क्षेमः पापे च धर्मं च निर्भये चनरादिके ।
 क्षौमं वस्त्रे च कण्ठे च ध्वनिमात्रे नरादिके ॥ (141)
- भौमस्सूर्ये च चन्द्रेऽग्नौ शिवादौ क्षोदमात्रके ।
 यामो रात्रौ च सेतौ च मोक्षे रामादिके तथा ॥ (142)
- पद्मं तु कमलादौ स्यान्निध्यादौ ललितादिषु ।
 यक्ष्मरोगे च जलदे नेमो वायो जलादिके ॥ (143)
- ग्रामो जनपदे भक्ष्यद्रव्ये चापि मनोहरे ।
 ऊर्मो नभसि देवेषु नगरे चन्द्रमादिषु ॥ (144)
- स्यूमस्तु रज्जौ जलदे जले वाय्वर्कधेनुषु ।
 शुष्मो वायौ बले सूर्ये इष्मस्सूर्यवसन्तयोः ॥ (145)
- युष्मश्शरदि युद्धे च इष्मस्स्यात्सामदि प्रिये ।
 काले चापि च दस्मस्तु यजमाने प्रभावपि ॥ (146)
- स्त्यामश्चन्द्रे गतौ सूर्ये चरादौ मनुजादिके ।
 धूमोऽग्निभेदे चलिते नरे मेघे च वाहने ॥ (147)
- सूम्नश्चन्द्रेऽन्तरिक्षे च क्षीरे भानौ महेश्वरे ।
 युग्मं योगे च सत्ये च धर्मे पापविरोधके ॥ (148)
- रुग्मं सुवर्णेऽग्नौ चापि सूर्ये चन्द्रावतंसके ।
 तिग्मतीक्ष्णे च सूर्ये च वह्नौ पापात्मके सुरे ॥ (149)
- हिमं तुषारे पापे च घातुके यमदत्ययोः ।
 भीष्मं भयङ्करे शान्ते नवे चन्द्रावतंसके ॥ (150)
- भीमोऽपि पाण्डवे चित्ते भयङ्करवसन्तयोः ।
 शामशान्ते च नक्षत्रे मधुपेयमदैत्ययोः ॥ (151)

मान्ताः

- पायुः पाने गले पानदेशे पापात्मनि प्रिये ।
 वायुर्महेश्वरे वायौ गोमायुर्मृगधूर्तके ॥ (152)

- 36A सिंहे भयङ्करे दैत्ये शङ्करादावपीष्यते ।
 आयुरायुष्यमौद्गर्य जनभान्वापि केषु च ॥ (153)
 जरायुरुल्वङ्गर्भाशये चापि कफपाथसि ।
 शयसर्पे च सिंहे च गजे ब्रह्मणि मानुषे ॥ (154)
 मयुस्तुरङ्गवदने नावे मन्मथदीपयोः ।
 पियुः काले महाकाले गजे कण्ठे च भा...नि ॥ (155)
 मृगयुर्व्याधमार्यक्षक्षत्रियेश्वरभानुषु ।
 देवयुर्धार्मिके राक्षि स्यात्केवलयुराशुगे ॥ (156)
 मानयुक्ते वरिष्ठे च दासे रम्ये मनोहरे ।
 गुह्यायुर्सिंहवाताग्निमुनिसर्पादिके तथा ॥ (157)
 मित्रयुर्वत्सले रम्ये मुनौ चन्द्रे च शङ्करे ।
 अध्वर्युर्याजके सूर्ये चन्द्रे शेखरचित्तयोः ॥ (158)

यान्ताः

- कारु इन्द्रे शिल्पिकारे विश्वकर्मशिवादिके ।
 दारुः काष्ठे महाकाले भेद्यमात्रे महाक्रतौ ॥ (159)
 भरुर्भर्तारि धर्मे च स्वामिचित्तखगादिके ।
 मरुर्गिरौ जलाभावदेशे दैत्ये च पापिनि ॥ (160)
 तरुर्वृक्षे प्लवे मत्स्ये जलजन्तौ सुमोक्षके ।
 चरुः पूते च पाके च चरमात्रे रवावपि ॥ (161)
 त्सरुः खड्गैकदेशे स्याद्धारवाणे मनोहरे ।
 शरुः खड्गे शरे क्रोधे पापिष्ठे दैत्यकीलयोः ॥ (162)
 स्वरुर्बाणादिके मेघे सूर्येऽब्धौ घातुकादिके ।
 बितब्रुस्तु पिङ्गले विष्णौ नकुलेऽपि बिडालके ॥ (163)
 पुरुस्तु धर्मलोके स्याद्राक्षि योग्यसमुद्रयोः ।
 कुरुदेशे क्षत्रिये च मुनावेकत्र सुन्दरे ॥ (164)
 हरिद्वृक्षभेदे स्यान्मृगभेदे खगादिके ।
 मित्रद्रुस्तु समुद्रे स्यान्मधुपे यमदैत्ययोः ॥ (165)
 36B शतद्रुस्तु नदेऽब्धौ च लवणे यमवारिणोः ।
 भीरुस्तु पुरुषे जन्तौ परमात्मनि शङ्करे ॥ (166)
 मन्दुरावाजिशालायां मङ्गलादौ फलादिके ।
 स्वप्नलावण्यमार्गादि-शङ्करादि-खगादिके ॥ (167)

- वाशुरारात्रिजीमूतक्षिप्ती - पत्रखगादिके ।
चतुरो दक्षरक्षादि - मुन्यादि - वरणादिके ॥ (168)
चङ्कुरो भूधरे रम्ये मण्यादावपि माधवे ।
अङ्कुरोध्वजजीवात्मबीजभाग्यसुरादिषु ॥ (169)
विदुरो राक्षसे राजसभये ययदैत्ययोः ।
मुकुरो दर्पणे मेघे मत्स्ये पुष्पे निमीलिते ॥ (170)
दुर्दुरोऽश्वा च मण्डूकः कामी गोमायुरित्यपि ।
असुरो दैत्यनावाङ्गदुष्टलोकपुरादिके ॥ (171)
मसुरो धान्यभेदे स्यात्पुण्यस्त्री - परमात्मनोः ।
श्वशुरो दम्पतिपिता रम्यश्चन्द्रशिखामणिः ॥ (172)
इविरोऽग्निमयूरार्यकाममानुषजन्तुषु ।
मदिराभूमिगौरीशसुराकान्तापुरादिषु ॥ (173)
मन्दिरो मेघदेवेशफालाक्षरविभूतिषु ।
चिदिरो भानुचन्द्राग्निदिनमूषकजन्तुषु ॥ (174)
छिदिरोऽग्निर्मयूरश्च बलशस्त्रखगादिके ।
भिदिरं वज्रमूर्त्यो स्यान्मन्दिरं गृहजन्तुषु ॥ (175)
चन्दिरो गजढौकाश्ववनितापालकादिषु ।
तिमिरस्तमसीन्दौ च मेघमानसवारिषु ॥ (176)
मुहिरो मूर्खकामार्यचित्तशम्भुरादिषु ।
मिहिरस्सूर्यचन्द्राग्निसज्जनार्यखगादिषु ॥ (177)
मुचिरं ज्ञानवैराग्यमोक्षमेघहरादिषु ।
रुचिरस्सुन्दरे चन्द्रे सूर्यादौ परमात्मनि ॥ (178)
87A रुधिरं रक्तमायान्नदैत्यशम्भुसुरादिषु ।
उशिरस्सूर्यचन्द्राग्नि भोजनार्थं सुरादिषु ॥ (179)
अजरं वायुमातङ्गप्राङ्गणादिषु शङ्करे ।
शिशिरं ऋतुदध्यन्नहिमचन्द्रादिके हरे ॥ (180)
सेनानिवेशस्थाने तु शिविरं याचकांशुषु ।
स्फीरं गंभीरमातङ्गबहुसाधनजन्तुषु ॥ (181)
खदिरः खाद्यमात्रे स्यात्खदिरे मांसजन्तुषु ।
कठोरं कठिने नीचे दरिद्रेऽपि पिशाचके ॥ (182)

- चकोरः पक्षिबाणार्थघातुकाम्बरशम्भुषु ।
 किशोरोऽश्वेऽपि बालेऽपि चन्द्रशम्भुसुगादिषु ॥ (183)
- हे राक्षि न निमित्ते स्यात्सन्मार्गे साधुसम्मते ।
 मयूरः पक्षिसर्पाग्निसूर्यदैत्यविरोधिषु ॥ (184)
- कशेरुर्घातुकादौ स्यान्मयूरे परमात्मनि ।
 स्फारस्समुद्रे संघाते तक्रं तक्के मृदादिषु ॥ (185)
- शक्रो देवेन्द्रमातङ्गराजशम्भुभवादिके ।
 क्षिप्रं तीव्रे च सामुद्रे लवण मूषकादिषु ॥ (186)
- क्षुद्रो दिने पिशाचे च राक्षसादौ हरादिषु ।
 सृप्रश्चन्द्रे सुरादौ च मनुष्यादौ मनादिके ॥ (187)
- तृप्तश्चन्द्रे पुरोडाशे चोदने भक्ष्यमात्रके ।
 दत्तस्तु दर्पणे चन्द्रेऽप्याचार्यं शङ्करे भवे ॥ (188)
- पन्द्रस्तु पूजके दैत्ये दासे शम्भौ कुमारके ।
 समुद्रो मत्स्यहन्ता स्यात्सरित्पतिहरादिके ॥ (189)
- शिवत्रं वर्णे कुष्ठभेदे साम्बमूर्तौ च मातरि ।
 वृत्रस्तु दैत्ये दीने च पापकारादिके तथा ॥ (190)
- वीरस्तु निर्जले पद्मे ग्रामे वरादिके तथा ।
 भद्रं देशे मङ्गले च राक्षि माधवशम्भुषु ॥ (191)
- मुद्रा तु मुद्रिकास्वर्णे जरा रजितमेव च ।
 खिद्रो रोगे च सूर्ये च चरादौ मदिरादिके ॥ (192)
- 37B छिद्रस्तु दासे चापेऽपि माधवादौ कुमारके ।
 मन्द्रस्तु गम्भीरमृतशम्भुमाधवकम्बुषु ॥ (193)
- चन्द्रस्सोमे रमायां च रमण्यां भक्तवत्सले ।
 सूर्येऽग्नौ माधवादौ च महिष्यादावपीष्यते ॥ (194)
- दहेन्देवे रवौ वह्नौ फालाक्षे कुपितादिके ।
 दक्षस्तुरङ्गमेरश्यावश्वनीदेवतान्तरे ॥ (195)
- दध्नस्तुमुद्रेऽप्यल्पेऽपि नीचमाधवशम्भुषु ।
 उल्लस्तु किरणे चन्द्रे गविरामादिके तथा ॥ (196)
- वाञ्छस्तु रोगे सैन्ये च संसारे परमात्मनि ।
 शिरश्शिरसि सर्पादौ बुद्धिहीनमुखादिषु ॥ (197)

- हस्तस्तु दैत्ये गोविन्दे शङ्करे माधवादिके ।
उपद्रवे च सिद्रस्तु साधौ शङ्करभानुषु ॥ (198)
- शुभ्रशम्भौ शोभने च समीचीनेऽपि माधवे ।
निद्रा निद्रामन्दमाया दैत्यमाधवशम्भुषु ॥ (199)
- चुक्रस्तु तिन्त्रिणिफले सुधाश्रवदनादिके ।
रघ्नो रम्ये विनाशेऽपि विकस्रश्चन्द्रसूर्ययोः ॥ (200)
- आम्रश्चूते रोगयुक्ते दीने मन्दादिके मधौ ।
ताम्रौ दयायां नक्षत्रे दैत्ये सेष्ये हरादिके ॥ (201)
- शूद्रोऽन्त्यवर्णं दीने च वह्नौ मायादिके मधौ ।
दूरं गतौ महादेवे मनुष्यादौ भवादिके ॥ (202)
- रुद्रः प्रचण्डे फालाक्षे निर्दुःखे ज्ञानिसूर्ययोः ।
जीरोऽग्नौ वरुणे बाणे वृद्धापश्वे महेश्वरे ॥ (203)
- सुरा तु मदिरा देवास्सूरस्सूर्ये महात्मनि ।
गृध्रस्तु कामुके चन्द्रे सेवे मानुष्यवित्तयोः ॥ (204)
- शूरस्समुद्रे वीरे च चीरं वल्कलमांसयोः ।
मीरस्समुद्रे पापे च कामुकादौ हरादिके ॥ (205)
- विध्रन्तु गगने भानौ चन्द्राग्निशिवभानुषु ।
38A वधस्तु चन्द्रे बाले च वप्र प्राकारगेहयोः ॥ (206)
- भुज्रः कामे च चित्ते च कामुकादौ खगादिके ।
न्याये महेश्वरे भानौ वसिष्ठादावपि स्मृतः ॥ (207)
- अग्रस्तु दैत्ये मायायां पापात्मनि बहुश्रुते ।
वज्रशुक्रायुधे रत्ने बाणादौ मानसादिके ॥ (208)
- विप्रो ब्राह्मणमायूरनेत्रमाधवशम्भुषु ।
कुप्रः कोपकरे शम्भे दैत्ये दारुणकर्मणि ॥ (209)
- चुप्रो जगरपक्ष्यादि मयूरादिहरादिषु ।
खुरस्तु खड्गे बाणे च पतङ्गादिरवादिके ॥ (210)
- खुरः खड्गे भटे सौख्ये कल्याणे चन्द्रशेखरे ।
भद्रं तथैवमानाथ बह्वचन्द्रभवादिके ॥ (211)
- उग्रशम्भौ प्रचण्डे च मिलिते माधवे रवौ ।
भेरो भयङ्करे शम्भौ ढक्कादुन्दुभिमादिषु ॥ (212)

शुक्रो ग्रहे रेतसि च वर्णे च परमात्मनि ।
शुक्रोऽपितादृशार्थस्स्यात्किञ्च सर्वार्थकोऽपि च ॥ (213)

गौरो वर्णे युद्धकारे सप्तयत्ने हरादिके ।
इरा भूस्यां महादेवशक्तिमाधवगौरिषु ॥ (214)

इति रेफान्ताः

आलुर्गजे महाश्वेते रामागमनशीलयोः ।
हिलुर्जाले समुद्रे च मायावारिहरादिषु ॥ (215)

मालुर्गन्धे च मालायां वस्त्रादौ रमणीमुखे ।
सलिलं जलवाय्वग्निमायावारिधजातिषु ॥ (216)

कलिलं गगने तोये गहने संघबालयोः ।
अनिलो वायुमातङ्गशंकरादिभवादिषु ॥ (217)

भण्डिलो माधवे धूते परिहास्ये शुभादिके ।
भटिलो भृत्यमातङ्गवामनाचार्यबन्धुषु ॥ (218)

शण्डिलो रोगयुक्ते स्यान्मुनौ मूर्खेऽसतीर्थयोः ।
38B पिण्डिलो गगने स्थूलजंघे माधवचन्द्रयोः ॥ (219)

तुण्डिलो माधवे शिष्ये बहुभाषिणि शङ्करे ।
कोकिलः कलकण्ठे स्यान्मधुरे भोज्यवस्तुनि ॥ (220)

भविलस्तु गृहे रम्ये कपिभव्यविभूतिषु ।
कपिलो वर्णभेदे स्यान्मुनौ मारशिवादिषु ॥ (221)

त्रिपला मेघपुष्पादि लतादि खदिरादिषु ।
कमलं गगने तोये मण्डलं चन्द्रभूषयोः ॥ (222)

कुण्डलं कर्णभूषायां सूर्यादौ पर्वतादिके ।
शबलो वर्णभेदे स्यादाक्रोशे माधवादिषु ॥ (223)

वृषलो नीचपापीठवहिष्कृतहरादिषु ।
देवलो मुनिदेविष्य जनमाधवचीरिषु ॥ (224)

मलं पापे च किहे च मसूरादौ हरादिके ।
चपलश्चञ्चले चित्ते माधवे वाहनादिके ॥ (225)

शमलं शान्तवैराग्या शुचिचित्तसुरादिषु ।
भ्रमलो नेत्ररोगे स्यान्नेत्रे चित्तेऽनवस्थिते ॥ (226)

मुसलो दण्डशम्भूरु कुरु देवमहिन्दुषु ।
स्यालं तु भाजने चित्ते मोक्षे वैराग्यचिह्नयोः ॥ (227)

चात्वालं पात्रभेदे स्याद्याचके देवतादिके ।
 पातालं चरमात्रे चाप्यधोलोकेऽनवस्थितौ ॥ (228)
 चण्डालः क्रूरकर्मा स्याच्छङ्करो दैत्यसर्पयोः ।

इति लान्ताः

पृथिवी , भूमिगौरीशवसुदानमुखादिषु ॥ (229)
 अश्वस्तु रङ्गमे मेघे चन्द्रमादौ खगादिके ।
 पुष्पो वराहे दैत्ये च वह्नौ सूर्यादिके परे ॥ (230)
 लट्वा बाल्ये मुरारौ च मूर्खे चण्डविरुद्धयोः ।
 कण्वो निमीलिते चित्ते मुनौ माधवदेवयोः ॥ (231)
 खट्वा तु शयने रामे रमायां मारुतादिक ।
 39A विश्वं गृहे रमण्यां च वनादौ जगदादिके ॥ (232)
 रुष्वा पांशुः पतङ्गादौ लष्वा नर्तकमानुषौ ।
 शिवं क्षेमे मङ्गले च पद्मा भूमिकुसुलयोः ॥ (233)
 प्रह्मेऽनुकूले रम्ये च इष्व आर्ये मनोहरे ।
 शिवलिङ्गाकृतौ स्थाणौ मुनिसर्पशिलादिषु ॥ (234)
 यक्षा बुद्धौ शिवे ग्रामे गौर्यां माधवभूमिषु ।
 सङ्गते करणे दाने मनुष्यादौ भवादिके ॥ (235)
 जिह्वा ज्वाला च रसना खङ्गादिः कामभूभृतौ ।
 ग्रीवागलश्च चतुरो याचको वारिधी रविः ॥ (236)
 भामीवा गगने तोये शङ्करादौ भवादिके ।
 कर्वां गर्वे वायुसर्पसूर्याग्निशिवभानु च ॥ (237)
 गर्वाऽभिमाने धिक्कारे राक्षसादौ हरादिके ।
 शर्वशङ्करदैत्येन्द्रो विष्णुमायाविभूतिषु ॥ (238)
 दर्वः कन्याराक्षसश्च परश्चादौ सुरादिके ।
 धन्वा निर्जलदेशे स्यात्कठिने रौद्रचित्तयोः ॥ (239)
 ध्रुवा गृहे रमण्यादौ वसिष्ठादौ हरादिके ।
 देवादेवे प्रभायुक्ते सूर्यादौ मरुतादिके ॥ (240)
 श्वा खङ्गे च वराहे च शुनके मानसादिके ।

इति वान्ताः

आशुस्सूर्ये मनुष्ये च वाय्वादौ वरुणादिके ॥ (241)

- जलादौ हिमहेमादौ खङ्गादौ सवनादिके ।
 शिशुर्बाले कुमारे च बालवृक्षादिके हरौ ॥ (242)
- द्रुशुस्सूये कठोरे च रम्ये शङ्करमूलके ।
 पशुग्राम्ये नाशके च मृगादौ कठिनादिके ॥ (243)
- हिंशुः पापे रजः कान्तिलेशादौ मरुतादिके ।
 परशुस्तु कुठारे स्याद्विस्त्रादौ राक्षसादिके ॥ (244)
- आविषस्तु समुद्रे स्यादुत्तरिक्षे शिवादिके ।
 39B महिषी राजपत्नी स्याद्राक्षसे पशुमुख्ययोः ॥ (245)
- आमिषं भक्ष्यमात्रे स्यादध्वरे कुटिलादिके ।
 रौहिषो बीजमातङ्गलतामृगहरादिषु ॥ (246)
- तविषस्ताविषश्चापि देवकन्याहरिद्रयोः ।
 भूम्यां स्वर्गे महादेवे परमात्मनि भासुरे ॥ (247)
- स्यादप्यधिष आदित्ये सुखे स्वर्गे शिवादिके ।
 भूम्यां निशायां बन्ध्यायां रमागौर्योश्च रागिणि ॥ (248)
- किल्बिषं गगने तोये देवेन्द्रादौ रमादिके ।
 पामरे परशौ जन्तौ वरुणादौ हरादिके ॥ (249)
- असुः प्राणे महाकाले दैत्ये मूर्खे विकारिणि ।
 वसुद्रव्ये महेन्द्रे च भवादौ शङ्करादिके ॥ (250)
- कासूर्बुद्धौ गवाध्यक्षे विकलाङ्गे च पातिते ।
 सूर्यादौ मानसादौ च खगादौ गरुडादिके ॥ (251)
- राहुर्ग्रहे राक्षसादौ दुरितादौ भवादिके ।
 स्नेहुमित्रे च रोगे च मलिने माधवादिके ॥ (252)
- यक्षस्तु भक्षके दैत्ये देवयोनौ सुरादिके ।
 पक्षस्समर्थे शारादौ देवादौ शङ्करादिके ॥ (253)
- एवं रूपार्थविन्यासा वैखरी सम्प्रदर्शिता ।
 लिङ्गार्थादि विभागस्तु तत्तद्योग्यं समुन्नयेत् ॥ (254)

इति श्रीकालिदासमहाकविविरचिते नानार्थ-

शब्दरत्ने कादिकान्तवर्णाद्यन्तार्थवच्छब्द-

प्रकरणे एकैकधात्वर्थविचाररमणीये

प्रथमं निबन्धनम्

- 40A कर्कोग्नौ दर्पणे वैद्ये बालभावयुतेऽपि च ।
 श्वेताश्वे शास्त्रकारे च महादेवे विभावसौ ॥ (1)
- चन्द्रे विष्णौ महाकाले विषवैद्ये सुयोधने ।
 मायूराङ्गे प्रतारि च सोधादौ मरुदादिके ॥ (2)
- दाकस्तु यजमाने स्याद्दानशीले महाक्रतौ ।
 जारे महेश्वरे चोरे चन्द्रे शाकान्तरे मृते ॥ (3)
- ब्राह्मणे षडवाग्नौ च गजादौ दानवादिके ।
 धाकस्तु वृषभे मृत्यौ स्वरूपादौ मरुस्थले ॥ (4)
- वैरानुबन्धे चतुरे गोपाले परमात्मनि ।
 अन्ने पाचकभेदे च परं ज्योतिषि भास्वरे ॥ (5)
- महितादौ करिण्यादौ महिषादौ सुरादिके ।
 राका तु पौर्णमास्यां स्याज्जलूकायां मृतादिके ॥ (6)
- वरहादौ वसिष्ठादौ पुरो भागादिवर्तके ।
 आतपे चतुरे रोम्णि मोहितादौ शिवादिके ॥ (7)
- अर्कस्सूर्ये महाकाले चन्द्रे विष्णौ मधुव्रते ।
 शिवादौ जतुकादौ च मन्दादौ मरुदादिके ॥ (8)
- कल्कः परंतपे मृत्यौ विहारादौ विरोचने ।
 विभावादौ महेशादौ परमात्मनि चित्तके ॥ (9)
- सृकस्तु गरले वायौ महादेवे कृतावपि ।
 निरामये द्विषच्छक्रे फलाक्षे बन्धिते मृते ॥ (10)
- सरटादौ मृगादौ च नद्यादौ पवंतादिके ।
 वृकश्चरावेऽप्यादित्ये श्वापदे मरुदन्तरे ॥ (11)
- महिषादौ विरूपादौ दीपादौ ज्योतिरादिके ।
 भूकश्चित्रिक्रियाकाले चित्रे चित्राङ्गनादिषु ॥ (12)
- भूम्या महत्त्वे नद्यादौ नागादौ गगनादिके ।
 किष्कुः कदल्यां मेघे च धनञ्जयवसन्तयोः ॥ (13)
- 40B वायौ क्षयायुते श्रेष्ठे सूर्यकान्तदुरात्मनि ।
 कठिनादौ कठोरादौ वनितादौ प्रभाकरे ॥ (14)

- मुष्कोधिके च वृषणे वृक्षके पापकर्मणि ।
 मूर्खादौ भूभृदादौ च वरेण्यादौ च भूपतौ ॥ (15)
- शुकस्तु वानरे दैत्ये पक्षिभेदे पवावपि ।
 शुकपुत्रे करीरे च कुलकादौ परात्मनि ॥ (16)
- वल्कं पश्वण्डके पुत्रे मात्सर्ये वारिदेच्छले ।
 महितादौ वरेण्यादौ महिष्मत्यादिकेऽपि च ॥ (17)
- उल्कः पिशाचे वैद्ये च वानरादौ निशाचरे ।
 अग्नौ महात्मनि प्रेते वाय्वादौ मरुदादिके ॥ (18)
- एकः संनहने शिल्वे दैत्यान्तरमहेशयोः ।
 संख्याभेदे प्रधाने च नरवाहन इत्यपि ॥ (19)
- नारायणे परायत्ते वैद्युतादौ विरोचने ।
 भेकस्तु वारिदेवायौ परमात्मनि पुरुषे ॥ (20)
- वरेण्ये वमनादौ च वरुणादौ महेश्वरे ।
 काकस्तु दैत्यभेदे स्यात्पक्षिभेदेऽपि वायसे ॥ (21)
- विषवैद्ये महासत्वे कालकूटे पुरादिके ।
 अत्कश्चन्द्रे महादेवे परमात्मनि भञ्जने ॥ (22)
- पुरुहूते परंज्योतौ खट्वादौ काञ्चनादिके ।
 मर्कस्तु चतुरे वैद्ये पूतकर्मणि गोपुरे ॥ (23)
- पुरीषे महितादौ च मरणादौ पुरातने ।
 नीहारो मारुते पुष्पयुते पुष्करवर्णके ॥ (24)
- गोधायाममले पूर्णे मदनादौ महोत्पले ।
 शमीको वल्मीके मोहकारणि पुण्यकर्मणि ॥ (25)
- परमात्मनि मूल्ये च परं ज्योतिषि पुरुषे ।
 परुषे पामरे नीचे महेशादौ प्रदातरि ॥ (26)
- 41A यूका वराहे तैले च परमात्मनि मारुते ।
 पुरुषे मेघवरजौ राजित्ये कुटिलात्मनि ॥ (27)
- नीरे कुलिरे काकोले बडवाग्नौ सुरादिके ।
 धूका तु कंपने वायौ भीकरे विषदातरि ॥ (28)
- परिपूर्णं मनोज्ञे च महितादौ जलाशये ।
 निकावतारे वैरे च वरुणादौ सुखादिके ॥ (29)

वासन्त्यां चन्द्रमकुटे पुलाके कोकिलादिके ।
प्राकं विरोधे वैराग्ये वारिदे मूर्खवालयोः ॥ (30)

पीतने च रथे कूले महिष्यादौ च माधवे ।
कठाकुः कुटिले सर्पे दरिद्रे यमदैत्ययोः ॥ (31)

विरूपाक्षे कटोले च पतगे परमात्मनि ।
रावणे देवहरणे यज्ञवैरिणि गोपतौ ॥ (32)

सुरादौ पदनादौ च मनोज्ञे महितादिके ।
कुपाकुरग्नौ कल्लोले पूतात्मनि पुरोहिते ॥ (33)

आदित्ये मकराक्षे च मनोज्ञादौ जगत्पतौ ।
पृदाकुर्वृश्चिके सर्पे सरले संयुते दिवि ॥ (34)

परमात्मनि बाह्ये च पुरादौ मरणादिके ।
शयनकश्च रमणे महिते मसुरेऽपि च ॥ (35)

निद्रायुते महिष्यादौ घर्घरे मुदिरादिके ।
भयानको विरूपे स्यादसारे मधुसूदने ॥ (36)

महेश्वरे च मदने मारुतादौ विलोडिते ।
लवानकं दरिद्रे स्याद्वात्रे लूता हरिद्रयोः ॥ (37)

मूषके मुदिरे मेघे सुरूपादौ सुरादिके ।
पूतात्मनि पुराणे च मर्दिते विरुतादिके ॥ (38)

धानकं धमने द्रव्ये पूतात्मनि मरुस्थले ।
सचिवादौ वरेण्यादौ पुरुहूतादिकेऽपि च ॥ (39)

उल्मूकं विमलद्रव्ये पायसे चैत्यभेदके ।
अलाते परमेशे च परिपूर्णे शिवादिके ॥ (40)

41B बर्तिका वमने रम्ये मनोज्ञे मदनालये ।
लेखोपकरणे चित्ते वाविले निरुपद्रवे ॥ (41)

कृत्तिकानक्षत्रदैवदैत्यनारादिकेऽपि च ।
वरानुबन्धे चतुरे कुण्डादौ गोलकादिके ॥ (42)

भित्तिका तु शिशिरे स्यादसारे गुरुकारके ।
कुठारे गोकुले पुरे पूले विषाणे देवतालये ॥ (43)

स्वरूपादौ विचारादौ विमानादौ कठोरके ।
लत्तिका वलने मेघभेदे मूले विरोचने ॥ (44)

- महादेवे परात्मादौ मुष्कादौ परिचारिते ।
 इष्टकाधान्यभेदे स्यादसारे मधुदैवते ॥ (45)
- मृद्विकारे वराहे च महिषादौ मनोहरे ।
 अष्टका पितृकार्ये स्यादविद्या मूलकर्मणोः ॥ (46)
- खमिन्द्रिये महासत्त्वे वरुणे यमदैत्ययोः ।
 स्वर्गे खड्गे पुराणे च वैराग्यादौ च शंकरे ॥ (47)
- यवागुः पुत्रिकायां स्यादसारे चैद्यमूढयोः ।
 प्रभावयुक्तिचतुरे गोकुलादौ सुरादिके ॥ (48)
- शघः पूतात्मनि प्रेते देशान्तरविनिद्रयोः ।
 कूश्माङ्गे गोविशेषे च चन्द्रे लोकान्तरादिषु ॥ (49)
- शार्ङ्गस्ते प्रक्रियाकारे मदनाख्यौषधेऽपि च ।
 परिपूर्णं विहारादौ विरोधादौ शिवादिके ॥ (50)
- पचुः पुच्छे पुण्यकरे महिषो भेदकारयोः ।
 महात्मनि प्रयुक्ते च सूत्रादौ वनितादिके ॥ (51)
- विच्छस्तु पृतनादौ स्यान्मुनिचन्द्रे विरोधके ।
 श्वाखिदे परिपाके च परमात्मादिकेऽपि च ॥ (52)
- यज्युः पुरातने चित्ते वित्तनाथे प्रजापतौ ।
 चन्द्रशेखरवैराग्यमहोदधि भवादिषु ॥ (53)
- 42A विरुताक्षौ विशेषादौ भूम्यादौ मारुतादिके ।
 मज्झस्तु माधवे मत्स्ये परं ज्योतिषि पूरुषे ॥ (54)
- विभावसौ विरुद्धादौ मरादौ भावनादिके ।
 लोष्टः पुरातने सर्पे मधुपे परमात्मनि ॥ (55)
- मये यमे महाकाले चतुरादौ नरादिके ।
 पिठस्वरे परेण्ये च कुमारे याजकद्विजे ॥ (56)
- यजमाने मनोशे च भवादौ वारिदादिके ।
 मृडश्शर्वे मधुद्रव्ये मांजिष्ठे प्रणतादिके ॥ (57)
- पुण्यनाथे प्रकीर्तादौ प्रमाणे मूलकारणे ।
 विधः प्रचण्डे खद्योते विपरीते प्रमर्दके ॥ (58)
- प्रणुते रविवारे च विकारिणि महादिके ।
 कृष्णाप्रपञ्चिते मुख्ये प्रचुरे भास्वरेऽपि च ॥ (59)

- वर्णभेदे वरेण्ये च मृगान्तरविशेषयोः ।
मासे नारायणे मूर्खे वैनतेयजलादिके ॥ (60)
- लक्षणं नाग्निं देहे च परमात्मनि चन्द्रके ।
ज्योतिर्व्रते प्रपन्ने च प्रचुरादौ प्रभद्रके ॥ (61)
- द्रोणोऽश्वत्थाम, पितरि प्रभद्रकविलीनयोः ।
परिमाणान्तरे मुख्यकार्यके चन्द्रमस्यपि ॥ (62)
- विवाहिते प्रपूर्णे च महात्मनि पुरादिके ।
धनुरभ्यासयोग्ये च वरिते परिणाहिते ॥ (63)
- तृष्णा पिपासा वैराग्यमनोज्ञवनितादिषु ।
प्रबलातुरपूर्णशुपातालप्रणतादिषु ॥ (64)
- शुष्णः प्रपञ्चे वैद्ये च मत्स्यादौ मरुदादिके ।
सूर्यादौ सूपकारादौ चतुरादौ ज्वरादिके ॥ (65)
- विष्णुर्वरेणे शास्त्रज्ञे सङ्गीताश्रयवारिषु ।
प्रपन्ने प्रस्तुते शब्दे वैरोचनि पुराणयोः ॥ (66)
- दिष्णुः परं परायातप्रभुः प्रणतसारिषु ।
42B पिपासातुरवैमाननेत्ररोगप्रभादिषु ॥ (67)
- अक्षणस्तुषे खण्डके च खण्डे पूतात्मजंतुनोः ।
मणिप्रभादौ मन्दादौ कलविङ्कादिकेऽपि च ॥ (68)
- स्याणस्तु शङ्करे दैत्ये वीरभद्रे विरोधके ।
रावणादौ महात्मादौ निश्चलादौ द्रुवादिके ॥ (69)
- वेणुश्शलाका वैराग्ययुक्तवंशादिकेऽपि च ।
दौत्यादौ देवतानाथे नारदादौ विरोचिषि ॥ (70)
- वेणुप्रमोदिते पूर्ते शरीरे चतुरादिके ।
नद्यादौ नरवाहादौ गजादौ च महेश्वरे ॥ (71)
- वेणुः पुरातने सूक्ष्मेऽपि रागे पांसुले क्रतौ ।
विष्णुर्नारायणे पूर्णे मधुसूदनवारिणोः ॥ (72)
- शम्याकादौ शुभाङ्गादौ बृद्धदेवादिकेऽपि च ।
नारायणो मुनौ दैत्ये गानान्तरविशारयोः ॥ (73)
- मनुष्यादौ महेशादौ मत्स्यादौ वारिदाधिषु ।
करुणा नरकेयानेऽप्यदये मूके दयावति ॥ (74)

- दयादौ रमणादौ च दानवादौ विभावसौ ।
 गरणो दारुणे क्रूरे चैत्यप्रासादमालयोः ॥ (75)
 पादुकादौ पुराणादौ वरेण्ये परमात्मनि ।
 तरुणः शङ्करादौ स्याद्धन्मे मौनीन्द्रचन्द्रयोः ॥ (76)
 क्षुधा ते यौव्वनयुते चतुरे परमात्मनि ।
 अरुणश्चन्द्रपाषाणसूर्ये सारथिभूतिषु ॥ (77)
 कान्तिकल्याणवैशाखपरादौ मनुजादिके ।
 धरुणो वरुणे सूरौ जन्त्वादौ पनसादिके ॥ (78)
 काकुमारे विधिप्रायकायपूतादिकेऽपि च ।
 वरेण्यश्शङ्करादौ स्याद्वरुणादौ विलोलिते ॥ (79)
 वप्रादौ परमात्मादौ परमार्थे विरोधके ।
 43A अरण्यं मानसे वायौ खङ्गादौ सरितां पतौ ॥ (80)
 गहने वैरभेदे च बाणादौ वपनादिषु ।
 शकुन्तश्च शकुन्तिश्च मारुते महितादिषु ॥ (81)
 मधुरे पारये सूरौ पतङ्गादौ महेश्वरे ।
 हस्ते नक्षत्रभेदे स्यादाचार्ये युद्धदुर्मदे ॥ (82)
 वरुणे चरदैवे च मणे मोहक्रियादिषु ।
 करुणादौ करादौ च वालादौ च महिम्नि च ॥ (83)
 मत्कः पुरीषे मनुषे पुण्डरीकाक्षपुष्कयोः ।
 वराहे दन्तदीनारचरमाङ्गक्रियादिषु ॥ (84)
 गर्तश्चरवणे मूर्छावलग्नादौ विशेषके ।
 कुरङ्गादौ वसिष्ठादौ पूलादौ च महोत्पले ॥ (85)
 रातस्समरदेवाण्डजातभेदमुरादिषु ।
 वार्ता पिशाचमातङ्गमारुताहारकादिषु ॥ (86)
 अन्तो मृत्युं प्रभाहीननाशनायासकादिषु ।
 दन्तोऽम्बुजे कुलीरे च कुक्षे कुन्ते जगद्गुरौ ॥ (87)
 रदने द्विविलेतैलपक्वभेदार्यमादिषु ।
 लोतः खङ्गादिके वायौ पुन्नागे परमात्मनि ॥ (88)
 असृकालेभलीने च सुरपूज्यादिकेऽपि च ।
 पोतोऽभिशायके पूज्ये पात्रभेदे परात्परे ॥ (89)

- बाले विलीनेऽभिज्ञे चानभिज्ञे विरुतादिषु ।
 धूर्तश्शटे कुमारे च दुस्तरे वरुणादिके ॥ (90)
 ततं वाद्यादिके भानौ पुष्पागप्रलयादिषु ।
 व्यासवीरुद्विरुद्धाश्वपूर्णकुम्भादिकेऽपि च ॥ (91)
 मृतः जीवितनाशे स्याद्विपर्यासार्यभूतिषु ।
 भक्तं विरुद्धदेवेन्द्रघत्समत्स्यादिकादिषु ॥ (92)
 दूतः प्रचण्डमार्ताण्डसन्धिविग्रहकारकाः ।
 विरूपाक्षप्रभाकारमैरावणविभाकराः ॥ (93)
 43B तातास्तरुणपूत्कारवायुजन्तुकुलादिकाः ।
 प्रचुराचारवैराग्ययोगवेनसुतादिकाः ॥ (94)
 फलितं चरुभेदे स्यादाकाराकृतिभाविषु ।
 पाण्डुकेशादिके चित्ते दलद्रव्ये वरादिषु ॥ (95)
 हरितो वर्णभेदे स्यादसारे कुटिलादिके ।
 रोहितो वारुणच्छत्रमत्स्यमारुतभाविषु ॥ (96)
 पिशतश्चञ्चलाद्धोनवारिजातप्रभादिषु ।
 मांसमाहिष्यदेवेन्द्रकर्णभूषणदेहिषु ॥ (97)
 भरतो राजदेवेन्द्रशम्भुमाधवनादिषु ।
 चन्द्रसूर्याग्निकान्त्यार्याभ्रमाणान्तरकादिषु ॥ (98)
 यजतोऽग्निप्रभापूर्णकोमलप्राणरादिषु ।
 पचतः पृथुले काले मृत्यौ प्रद्योतनादिके ॥ (99)
 अमरश्चञ्चले नीरे चमत्कारादिकेऽपि च ।
 वय्यतः पर्वते वज्रे विमलादौ शरादिके ॥ (100)
 खलतं संशये वित्ते शौर्ये दानवनादिषु ।
 शयधस्सर्पजलजमीनप्राणाकरादिषु ॥ (101)
 शपथश्चन्द्रकुलमाषपोलकादिषु पूरुषे ।
 रवधश्चरणे कुञ्जभेदे पुण्यकरादिषु ॥ (102)
 गमधः पण्डिते मूल्ये विशाले वैद्युतादिके ।
 पञ्चधः पिशुने पूर्णे वनिताभूतराजके ॥ (103)
 जीवधः कोकिले फेने मरुद्वृन्दे वरादिषु ।
 प्राणधस्सोमविष्ण्वन्द्रशम्भुमारुतवाजिषु ॥ (104)

स्यादावसधश्चर्वमूकभरादिषु ।
शमधः कुटिलाचारशमपूर्णादिकेऽपि च ॥ (105)

दमधः परमार्थे स्याद्विधाकारकादिषु ।
भरधश्चन्द्रशम्भ्वर्कवह्निजन्त्वादिकेऽपि च ॥ (106)

44A रुवधश्च कुक्कुटश्च मारुतः पशुराशुगः ।
सुधः परम्परायातवैरशामकदादिषु ॥ (107)

प्रद(ध?)श्चतुरवैय्याग्रचन्दनाचलतन्तुषु ।
विधस्सुभाङ्गमालूरविमलप्राणधारिषु ॥ (108)

मुधः पाहलारतालपौरपुत्रमुखादिषु ।
इनस्सूर्ये नृपे दैत्ये ईश्वरे परमादिषु ॥ (109)

सिनं शरीरे पोतादौ सूनृते विकचादिके ।
ऊनं शान्तेऽप्यपूर्णं च विशालादौ विलोचिते ॥ (110)

फेनश्चरुविशेषे स्यादाविले विमलादिषु ।
मीनो मत्स्ये पृथुद्रव्ये कोकिलादौ विचोरके ॥ (111)

धानाः प्रचण्डभृष्टाघ्नतण्डुलादि मरुस्थले ।
पन्नं विचित्रे द्रव्ये च विपुलादौ महेश्वरे ॥ (112)

अत्नं वयस्के गोपाले दैवे चित्तादिकेऽपि च ।
कर्णं फलित्रे चलिते रोगार्तिबैद्युतेऽपि च ॥ (113)

भ्रोत्रे दारगृहीते च राजपूरुषजन्तुषु ।
धेनस्सुमुद्रे बदने वरदे पुण्यकारिणि ॥ (114)

शङ्करे करुणाकारे माहिष्यादिक्रियाकरे ।
सूना दुहिता दीना वनिता मदतादिषु ॥ (115)

स्तनयित्नुर्मुकुन्दाब्धिवरुणालयमादिषु ।
पोषयित्नुः कोकिलाक्षिपूर्णमारुतवेणुषु ॥ (116)

गादयित्नुः पुष्पवासवकुलाम्बरशम्भुषु ।
मादयित्नुर्वसिष्ठा चन्द्रदेवार्यभूरिषु ॥ (117)

कृत्नुर्विश्वप्रिये शिल्पविश्वकर्मादिकेऽपि च ।
उपमात्नुर्मरीच्यत्रिव्याधिप्रवरणादिषु ॥ (118)

जगत्नुः प्रलयाभासदेवेन्द्राग्निसुरादिषु ।
वग्नुर्विरोचने वैन्ये मुकुन्देऽप्यद्रिभेदके ॥ (119)

- 44B वाचालके मदस्त्रावगजे प्रव्राजितादिषु ।
 क्षुधुनश्चतुरे म्लेच्छे व्याघ्रादौ शङ्कारादिके ॥ (120)
 पयसं मत्स्यदेवाण्डवारिणाधार्यकारिषु ।
 यमुनश्चतुरे शान्ते दुर्विनीते प्रियेऽपि च ॥ (121)
 नदीपर्वतकालिङ्गशिंशुपागोविभूतिषु ।
 वेतनं वितसञ्चापि भृतदानादिधेनुषु ॥ (122)
 पापश्चराले माङ्गल्ये वितुम्ने परमार्थके ।
 दुर्विनीतेऽपि किट्टेऽपि वामनादौ घनादिषु ॥ (123)
 भेषः पुरोहिते दाने मारुदे ध्वनदम्बुदे ।
 विष्पः कूपे दुराचारे विरुद्धादौ परादिके ॥ (124)
 व्युपो वायौ परानन्दे चन्दने वामनादिषु ।
 स्तूपो विरूपे खड्गादौ वनितादौ विरोधके ॥ (125)
 सूर्यः प्रलयगेहाङ्गप्रमाणपटहादिषु ।
 छिद्वश्च वारिदे बाले दुर्विनीते वृकादिके ॥ (126)
 तल्पं कलत्रे देवेशे मानवादिषु भूतले ।
 सर्षपश्चर्वणद्रव्यभेदे मारुतदेवयोः ॥ (127)
 ओषधिद्रव्यमालूरचन्द्रवारिधि(व?)भूमिषु ।
 उषपश्चन्द्रमकुटे सूर्ये चन्द्रेऽन्धकारके ॥ (128)
 कुटपः प्रस्थतुर्यांशमणिमालादिकेषु ।
 दलपद्मशाश्वते पूर्णे माधवे मदनादिके ॥ (129)
 कच्छपश्चदुले मान्ये प्रमाणे देवतादिषु ।
 कुणपस्तु शवे नीचे बहुभक्षकजन्तुषु ॥ (130)
 उलपः पट्टणे शैले तृणमूलप्रभादिषु ।
 रेफश्शरीरे मरुदे भूभृतौ परमेश्वरे ॥ (131)
 माधवादौ मक्षरातिजलशर्मसुरादिषु ।
 45A रिबः प्रलयकाश्मीरपुलकामलवारिषु ॥ (132)
 अब्जशरावे महिते जलजे चैत्यपूलयो ।
 दलभश्चर्वमहीपालवामनाचार्यवीचिषु ॥ (133)
 दर्भः प्रबलनीवारकुशचीनादिकादिषु ।
 अभेशिशौ महाकालकोकिलालकबन्धुषु ॥ (134)

- गर्भः कुक्षिपुराणार्यराजभूजादिकेऽपि च ।
 करभश्चोष्णपातालहस्तप्रान्तार्तवादिषु ॥ (135)
- शरभश्चशिकल्याणमारुतार्यमृगादिषु ।
 शलभः कपिचण्डालपतङ्गप्राणवादिषु ॥ (136)
- कलभः पृथुदेवेन्द्रकरिपोतादिकेऽपि च ।
 गर्दभो गर्दभोऽपि स्यादवातुर्यक्रियाकरे ॥ (137)
- खरे वृराहे मेघेऽब्धौ दुष्पूरुषहरादिषु ।
 ऋषभो गोपवनिता गोपतीश्वरदेहिषु ॥ (138)
- वृषभश्चतुरे गोर्दे गोपतौ पवनादिके ।
 लुशभो मातुलुङ्गे स्याद्गजेऽश्वे प्रणतादिषु ॥ (139)
- रासभः पुण्यकरणपूर्णजन्तुपरादिषु ।
 सुमश्शरीरपुष्पाण्डवृषवारिददेहिषु ॥ (140)
- मध्यमश्चमवे दक्षे महादेवे भवादिके ।
 अवाय्यो यज्ञभागे स्याद्यागपश्वादिकेऽपि च ॥ (141)
- मधुपे माधवे शम्भौ कुलिरे पावनादिके ।
 दक्षाय्यो ग्रन्थचातुर्यपूरुषाभ्रखगादिषु । ॥ (142)
- दधिषाय्यः पयः पूरे घृते मुद्गविरुद्धयोः ।
 पूरुषेव मितद्रव्ये मणिते पूर्णकर्मणि ॥ (143)
- स्तुपक्षीयः पशुपतौ गोमूलेन्द्रसुरादिषु ।
 चित्त्वरश्मिहरे द्वैन्यङ्गीविते मरुतादिके ॥ (144)
- चत्वरः परमप्रीतवेदमेरुगुहादिषु ।
 45B धीवरो मत्स्यघातार्यमणिभद्रार्भकादिषु ॥ (145)
- पीवरः कपिमातङ्गजलराशिप्रभादिषु ।
 मीवरः पशुदौर्भाग्यपृथुरोगाक्षिकादिषु ॥ (146)
- चिवरं मिश्रकावासवारिनाधरवादिषु ।
 तिवरो स्लेच्छपुष्पारपुण्यगोभूवृषादिषु ॥ (147)
- नीवरो भूपदेवेन्द्रशम्भुमुक्तादिकादिषु ।
 गङ्गरः पुरुषाहतनिकृञ्जाभ्रकरादिषु ॥ (148)
- कटपरः स्त्री वस्त्रभेदद्रव्यमायाविकारिषु ।
 संन्यद्धरः पुरप्रेतदेहसोऽङ्गस्वरादिषु ॥ (149)

- अमत्रं भाजने चैत्ये प्रासादे वामनादिके ।
 परिपूर्णं महादेवे प्रयन्नाकरवारिषु ॥ (150)
 नक्षत्रं रजोवीरदैत्यक्षत्रियभादिषु ।
 यजत्रं योक्तपाषाणशम्याफालाक्षजन्तुषु ॥ (151)
 वरणे माधवे देहे परिपूर्णादिकेऽपि च ।
 बन्धत्रं भास्वरायत्तमर्मघातादिकेऽपि च ॥ (152)
 मधूकमुरवैद्यजनादिकादिषु कर्मठे ।
 गलत्रं च कलत्रं च क्रूरभार्याविहारिषु ॥ (153)
 श्रोणिवामननाख्याममर्मवारिदभादिषु ।
 वरत्राजगदुत्पातगजबन्धकदेहिषु ॥ (154)
 सुविदत्रं बन्धमूलमहिजोतार्यकन्तुषु ।
 अररः पावके सूरौ रणे गोपालफालयोः ॥ (155)
 चन्द्रे शशिकलानाथे सूर्यपुत्रमरीचिषु ।
 कवाटवीरमालूरकपित्थकवितादिषु ॥ (156)
 कमरः कामुके दैत्ये रावणे गोपभूपयोः ।
 माधवे मदने सूर्ये विरुद्धादौ स्वरादिषु ॥ (157)
 चमरश्चन्द्रकीनाशप्रलयातुरजन्तुषु ।
 46A भ्रमरः पन्नगावासनरकालयदेहिषु ॥ (158)
 देवरः प्रणते दैवभेदे गन्धर्वचिन्तयोः ।
 पतिभ्रातरि वानीरे वारे भावे महाक्रतौ ॥ (159)
 वाशरः कुजने मूर्खे दुःखार्ते प्रबलादिषु ।
 मधुसूदनहेमाङ्गशङ्करादिषु पुरुषे ॥ (160)
 वासरः कुटिले काले विषवेत्ये महीधरे ।
 वस्त्रभेदे विरावे च पशुनादे जगत्पतौ ॥ (161)
 कुररः पक्षिभेदे स्यादसारे मोहनेऽपि च ।
 गरुडे कुक्कुटे श्वभ्रे वारिदे सावभेदके ॥ (162)
 अङ्गारश्चन्द्रशैवालकाष्टभेदजवादिषु ।
 मदारश्चापि मन्दारः पुण्यभूगृहयोनिषु ॥ (163)
 पारिभद्रकदेवेन्द्रभूषणोपादिकेऽपि च ।
 भृङ्गारश्चम्पके देवे काञ्चनाम्बरदैत्ययोः ॥ (164)

- भोज्यपात्रे विशुद्धे च कुम्भश्वेताश्वरोरिषु ।
शृङ्गारः पद्मगे शम्भौ रसभेदे महात्मनि ॥ (165)
- कञ्जारशैवभेदे स्यादविद्या मोहकेऽपि च ।
जले ग्रहे विशुद्धादौ विपुलादौ महेश्वरे ॥ (166)
- मार्जारः प्रतिपाषण्डढङ्कब्रह्माण्डदेहिषु ।
जन्तुशशिरकान्त्यादिपुरुहूतप्रियादिषु ॥ (167)
- कुमारः प्रथमे वायौ महादेवे पृथुवते ।
गुहे च मन्मथे हेमव्योमनामादिकेऽपि च ॥ (168)
- तरिरश्वे महादेवे माधवे विपिषण्डके ।
नौकाम्बरार्यपूत्कारवरान्नप्रणतादिषु ॥ (169)
- स्तरिर्यापे महाकाले कराले पापचिन्तके ।
दुर्विनीते बन्धुहीने विहीने चतुरादिषु ॥ (170)
- तन्निर्विरूपे वाय्वादौ महितादौ प्रगल्भके ।
प्रवीणे ज्योतिषि प्राये कपोते चन्द्रमादिषु ॥ (171)
- 46B मात्रमाधवजम्बालपृथुकालवसारिषु ।
पियालुवृक्षभेदे स्यादसारे मधुरेऽपि च । (172)
- वमनादौ महासत्त्वकोमलाहारभूतिषु ।
अविः प्रकाशे सूर्ये च परमात्मनि भास्वरे ॥ (173)
- वैद्युतेऽम्नौ महादेवे चतुर्मुखनरादिके ।
नशा विरामे परमे चक्राधारे महाशये ॥ (174)
- गुरौ महाकृतौ छेदे विरोधकविहारयोः ।
वर्षोऽब्धौ वारवाणे च संवत्सरवसन्तयोः ॥ (175)
- जम्बूद्वीपादिके वायौ पण्डिते परमात्मनि ।
तर्षस्सूर्ये प्रपन्ने च प्लवे चोत्तारके हरे ॥ (176)
- राक्षि दातरि गोविन्दे वानरादौ तरीमुखे ।
हर्षस्थाने तुरङ्गादौ सून्या(र्या?)दौ पवने रिपौ ॥ (177)
- सिंहे वराहे गोपाले दैत्यमात्रादिके पवौ ।
हंसः परात्मसूर्येन्दुयतिभूप्रियादिषु ॥ (178)
- पक्षे वर्णाशनादीनहरवैराग्यकादिषु ।
कंसस्सर्पे च गरुडे पात्रभेदे च परिण्डिते ॥ (179)

- दैत्यान्तरे विरुद्धे वसिष्ठादौ रमादिके ।
 प्रहः प्रक्षायुते शम्भौ फेने फाले परात्मनि ॥ (180)
 ग्रहराजे पशौ धीरे सूवर्णादौ पुरादिके ।
 अक्षः पतङ्गमनुजपाशकाहारभूतिषु ॥ (181)
 दैत्यनेत्रादिमूलादिफलादिफलदादिषु ।
 वृक्षशङ्करचाराश्वचन्द्रवृक्षसुरादिषु ॥ (182)
 ऋक्षशरीरफललूकगोविन्दार्याश्वभूतिषु । (183)

इति श्रीकालिदासमहाकविविरचिते नानार्थशब्दरत्ने

कादिकक्षान्तवर्णाद्यन्तार्थवच्छब्दप्रकरणे

एकैकधात्वर्थविचाररमणीये

द्वितीयं निबन्धनम्

- 47A कल्याणाच्च कोदण्डः कल्याणानि करोतु नः ।
 सर्वमङ्गलयुक्तस्सर्वमङ्गलवृद्धिशिवम् ॥ (1)
 श्रीशङ्करमहादेव देवदेव जगत्प्रभो ।
 विरूपाक्ष विशालाक्ष शुभाक्ष विकाक्षकृत् ॥ (2)
 खजाकः करिने मरविन्दे मदोत्कटे ।
 महिते चन्द्रभूषे च वैद्ये मूलादिकेऽपि च ॥ (3)
 बलाकः पक्षिभेदे स्यादशरीराम्बुदादिषु ।
 देवेन्द्रयममातङ्गशर्वगोपुच्छकादिषु ॥ (4)
 मनाका कामिनि जायामेघलीश्वरिमादिषु ।
 गुवाकश्चर्मणि शिवे परमार्थे महात्मनि ॥ (5)
 पशुजातौ कुलीरे च शङ्खे जलचरादिषु ।
 श्यामाकश्चम्पके सस्ये मधने श्यामलादिषु ॥ (6)
 तटङ्कः कुण्डभूषाश्वजनदन्तिषु मारिषु ।
 शलाकालेखिन्ननारीमृदन्नकवचारिषु ॥ (7)
 पताकौ तु ध्वजे चित्यां ध्रुवान्तरविहङ्गयोः ।
 गरुडे पन्नगे मूर्खे तपश्शालिनि भूभृतौ ॥ (8)
 पिनाकश्चिवकोदण्डे पांसुवृक्षे महात्मनि ।
 मारुते तेजसि व्योम्नि चण्डाले कवचादिके ॥ (9)

- नभाकः पुच्छशैवालमाधर्वाचार्यखादिषु ।
 काके वरिष्ठे रोमान्ते भुवने देवतादिषु ॥ (10)
 स्याच्छर्करि कटीहण्डे चन्द्रशेखरवैश्ययोः ।
 अश्वे च वनितादौ च सुकुमारे रमापतौ ॥ (11)
 स्यात्पर्वलिक आनन्दे मुकुन्दे गोकुले त्वयि ।
 अग्नौ वराहे शम्याके जितेन्द्रियसुरादिषु ॥ (12)
 ललिकं वलये श्वभ्रे देवान्तरमनीषयोः ।
 अलिकेन्त्वनृते चित्ते ललाटे पृथुलादिके ॥ (13)
 परिकं तेजसि सुमे वैराग्ये मत्तवारिणोः ।
 नेत्रे मधूकेऽप्यण्डे च भाषे मत्से भवादिके ॥ (14)
 मरूकः पवने देहे पृथुराजे विरोचने ।
 वित्तनाथे कुलुद्घे च कविदेपट्टमादिषु ॥ (15)
 47B अणूकः काकदेवेन्द्रगौतमार्वाशिवादिषु ।
 वल्लूकः कृष्णजम्बूकजलदेहगृहादिषु ॥ (16)
 उलूकः पृथिवीपालशचीपतिसुरादिषु ।
 पक्षिभूभृत्कुलाचार्यदेवभेदाब्धिसादिषु ॥ (17)
 पुल्लूकः पृथिवीपालखगमातङ्गदेहिषु ।
 शालूकं जलजे चन्द्रे मूके गोविन्दफालयोः ॥ (18)
 मण्डूकश्चेतवाराहभेकवज्रिप्रभादिषु ।
 वृक्षभेदशुकप्राणपधुपारिहरादिषु ॥ (19)
 किकिः पक्षिविशुद्धात्मवायुपूरुषचारिषु ।
 स्तबकः पुष्पसन्दोहखड्गप्राकारनामसु ॥ (20)
 करकः पृष्ठभागा(स्थि?)घटप्रोधसुरादिषु ।
 चरकः वैद्यशास्त्रे स्यादविद्यासारयोरपि ॥ (21)
 नरकं पाकदुष्कर्मदुर्गत्यादिषु नित्तने ।
 सखामित्रे सुन्दरे च चन्द्रशेखरमुख्ययोः ॥ (22)
 माधवे पारियात्रे च दोहदान्तरचैत्ययोः ।
 शिखाज्वालाचूडचेलशास्त्रान्ताग्निशिखादिषु ॥ (23)
 शास्त्राविटपभूपालकृपणार्तक्रियादिषु ।
 मुखं तु लपनाचारदौर्जन्यां हननादिषु ॥ (24)

मूर्खः पिशाचदुष्टात्मपटादिषु महाक्रतौ ।
नखं पुनर्भवे नीचे दारिद्र्ये पापकर्मणि ॥ (25)

मात(मूले?)धिरिञ्चे कामे च महेशाह्लादनादिषु ।
मुखः क्रतौ पुलोमे च मनुजे चन्द्रमस्यपि ॥ (26)

शङ्करादौ महाशब्दमुनिगोवृन्दवारिषु ।
भरगः पृथुले हेमे कामपात्रे बलाहके ॥ (27)

कुलाले मंशगे देवे महेशादिसुरादिषु ।
नगः पतङ्गशैलेन्द्रभूजमूलशरादिषु ॥ (28)

48A अर्घ्या पूजा महासत्त्वक्रियादेविगृहादिषु ।
सङ्गा पूतिगन्धभेदजातीकुसुमवारिषु ॥ (29)

मरीचिर्मुनिमाणिक्यकान्तिचिन्नीहरिदादिषु ।
कणिचिः पुण्यकृद्वथोमभेकवालप्रियादिषु ॥ (30)

खरे वराहे देवेन्द्रे सुकुमारादिकेऽपि च ।
श्ववीचिर्विपुलाहार्यमणिकोकिलकोतुषु ॥ (31)

पुरुषे कपिलेऽग्नौ च माणिभद्रे परश्वधे ।
आदित्ये वरुणे क्रोडे पञ्चके पारिभद्रके ॥ (32)

अश्विश्चतुरसेनाग्रव्याघ्रमण्डलनादिषु ।
तच्छशरीरवाताग्निगोवृन्दाब्धादिशमादिषु ॥ (33)

राजश्रेणिरमानारी महिला कदलीषु च ।
ह्वाजिरादित्यपातालकूर्मवेतालशम्भुषु ॥ (34)

विश्वभोजश्शशङ्के स्यादायुधादौ प्रमातरि ।
शकटः कुटिलागाररथभेदाम्बरीषयोः ॥ (35)

दैत्यान्तरमहेशाण्डजातिप्रेमास्पदादिषु ।
भवटश्चर्मरञ्जौ स्यात्कण्ठगर्तविलासयोः ॥ (36)

देवटः पशुचण्डालभकव्याध्यक्तकादिषु ।
शिखिपञ्चास्यपिष्ठान्तरादित्याकारकादिषु ॥ (37)

कमटः कुटजे चन्द्रे वारिवार्हादिकेऽपि च ।
कङ्कटं वारवाणे स्यादविद्या सारयोरपि ॥ (38)

गरटिः कुङ्कुमे ज्योतौ भूभृतान्तरमत्स्ययोः ।
कुटिर्विशालहेरम्बमहोत्पलावनिद्रयोः ॥ (39)

किरीटं मकुटे हारे चर्वणे पर्वणि प्रिये ।
हेमे विषादे निद्रायां चन्दनाचलदेहयोः ॥ (40)

तिरीटं मुष्करे कोशे पराजितविशालयोः ।
कृपीटं जलपाषण्डभूतिक्रोधाग्निभादिषु ॥ (41)

48B जटामौनिशिखाभेदजननीजनकादिषु ।
पनिष्ठुरभक्ते पुत्रे मनीषाहीनवैद्ययोः ॥ (42)

परमेष्ठी ब्रह्मशम्भुमदनाचार्यविष्णुषु ।
कठिः पर्वतदेवेन्द्रमूकसर्पपुरादिषु ॥ (43)

सुटः पञ्चास्यकेदारपरमातृष्टभादिषु ।
दढः पीडाकरे व्योम्नि शरजन्मप्रकाण्डयोः ॥ (44)

अञ्जिष्णुरभ्रपुष्पाण्डभेकगोकुलदेहिषु ।
कर्णिशिरीषचित्ताङ्गज्योतिपाठीनकान्तिषु ॥ (45)

कर्णमातरकान्ताभिप्रायादिषु सुरान्तरे ।
वेणिः प्रवाहे गोविन्दे केशबन्धान्तरादिषु ॥ (46)

जूणिरग्निशशातार्थसूर्यमारुतभस्मसु ।
वृष्णिर्विरागगोपालभेदसाहसवीचिषु ॥ (47)

सृणिः खङ्गेऽङ्कुशे व्योम्नि प्राणादिषु विरोधके ।
श्रेणिः पङ्क्तिः कालरात्रौ नदीभेदान्तरादिषु ॥ (48)

श्रोणिर्नदीतटीदेशप्राकाराचार्यशम्भुषु ।
तूर्णिविनते संपन्ने समाख्ये सहजादिषु(सहोदरादिषु) ॥ (49)

भूर्णाभङ्गे विशालाक्षे महिषे व्याघ्रधीरयोः ।
उरणः पशुवाय्वग्निमैषदावानलादिषु ॥ (50)

रमतिस्स्वर्गहेरम्बरतिपतिशिवादिषु ।
पतिर्भर्तरि भूपालेऽप्याचार्यादिषु सङ्कुले ॥ (51)

अमतिर्भागपादान्तप्राणदेवगृहादिषु ।
अपतिश्चर्मकोषण्डखिलपाषाणहरिषु ॥ (52)

अमात्यदुर्गभूपालज्वालामालादिषु प्रिये ।
वनतिः मलिने चित्रे गोकर्णे कमलादिके ॥ (53)

अरतिः पृतनार्हाभिप्रेतरोमादिकेऽपि च ।

49A अङ्कतिः पुत्रभूनाथपार्वतीपतिविष्णुषु ॥ (54)

- अंहतिश्शत्रुशयनसङ्कराहरकुम्भिषु ।
 वस्तिस्तिरस्कारवीरखड्गमारुतवाचकः ॥ (55)
 देहभेदप्रशान्तात्मभेरिभाण्डादिकेऽपि च ।
 प्रत्तिः प्रकाशे लशुने कार्पासे कम्बलादिषु ॥ (56)
 रुचितं मोहने ज्ञाने मनोज्ञे मन्मथादिषु ।
 उचितं युक्तिदेवेन्द्रप्रभाकरशिवेन्दुषु ॥ (57)
 कुषितं कृषिभूषाश्वगतिकान्तिभ्रमादिषु ।
 अंतिश्चातिर्वायुमृगे प्रेमे व्योमादिकेऽपि च ॥ (58)
 अतिथिस्सूर्यभूपालमणियाचकवाचकः ।
 मन्थाः मन्थनमारीचद्युतिदेवेन्द्रखातिषु ॥ (59)
 पन्थाः प्रचारमार्गाङ्गमृगत्वत्वङ्गणिमन्तुषु ।
 शब्दः कादौ ध्वनिग्रह्यरमणीमरुतादिषु ॥ (60)
 शादः पीताम्बरादित्यकलिविद्रुमबन्धुषु ।
 तृणभेदार्यपाषण्डनिषादादिषु निस्तृहे ॥ (61)
 स्यन्दने मन्मथे स्वर्णे मधुपे मत्स्ययन्त्रयोः ।
 मन्दो दैत्यविरूपाक्षविमलादिषु भूरुहे ॥ (62)
 बृन्दा बृन्दावनारूढदैत्यकान्तादिषु प्रिये ।
 कन्दस्तुन्दिलचम्पाकनीवाराकारभाविषु ॥ (63)
 कुन्दः पुष्पवनारष्ट्रविष्णुचन्द्रादिके परे ।
 वेदस्सुवर्णकान्तारप्रियायज्ञाङ्गकादिषु ॥ (64)
 भिदि छिदि पदे वह्निकुठाराक्रान्तमूर्च्छिषु ।
 दाक्ष्यन्द्रपवनाचार्यफालाक्षकटिधेनुषु ॥ (65)
 सारथिः करदप्रेतक्षत्ताभ्रष्टविरोधिषु ।
 स्कन्धश्चतुरवैय्याघ्रशर्मनौकाग्निकान्तिषु ॥ (66)
 पयोधाः कुटिले कामे परमात्मादिकेऽपि च ।
 49B पुरो रोधाः पुरोधाश्च पुरोहितवसन्तयोः ॥ (67)
 वर्णाश्वमूकदावाग्नियज्ञाङ्गादिषु कर्मणि ।
 करञ्जः कं तु गोविन्दकमलासनभादिषु ॥ (68)
 कलञ्जश्चाशोकवेगवायुभूपालजातिषु ।
 कलञ्जः पृतनाभेदपतद्ग्रहजिरादिषु ॥ (69)

- कदम्बः पवने चन्द्रे शय्यायां वर्तुलादिके ।
 कदम्बश्चटिले मस्मे गोबिले शकटादिके ॥ (70)
- निषिद्धवीरचण्डाश्वप्रलयाङ्गाम्रशम्भुषु ।
 ज्यानिरग्निमहासत्त्वयोग्यवारिधिजादिषु ॥ (71)
- हानिर्विहारत्यागादिनागादिशरभादिषु ।
 योनिः कारणदेवेशभागपुच्छभवादिषु ॥ (72)
- ग्लानिरादित्यकष्टाब्धदुर्गन्धादिषु चन्द्रके ।
 मुनिश्शशाङ्के कमठे सिंहे गोमायुवारिषु ॥ (73)
- स्निग्धव्ये च नक्षत्रे कमले भूपदेहिषु ।
 ध्वनिर्महेश्वरे सत्ये नादश्वापदधारिषु ॥ (74)
- वनिर्वनमनोजातमृतवाराहकादिषु ।
 समिस्संसारखङ्गादिमृगराजादिकेऽपि च ॥ (75)
- दमुनः पद्मगेऽश्वे च गृहे मूतादिकेऽपि च ।
 अमनः कालवोम्भाणमर्थमातङ्गचारिषु ॥ (76)
- वापिर्जलाशये चित्ते वक्त्रे कुटिलपूरुषे ।
 कपिः कल्यालचित्ते शवानराचार्यजन्तुषु ॥ (77)
- कुल्फं पिपीलिकास्तेख्यस्वर्णकारादिकेऽपि च ।
 गुल्फं प्रतीकाम्बुष्टादिमुरादिप्रलयादिषु ॥ (78)
- शम्बा चारित्रकलमाषपीठबुद्धिद्रुमादिषु ।
 उल्बस्मृणविशेषे स्यादविद्याकप्रियादिषु ॥ (79)
- कुल्बं विरोधिपातालघटकाठिन्यवस्तुषु ।
 50A रज्जौ चाधस्तम्ब इष्टे भोज्ये मौख्यादिकेऽपि च ॥ (80)
- नाभिरादित्यदेहाङ्गकस्तूरिपनसादिषु ।
 वातत्रयी मृगे चन्द्रे सिंहे गोपाले मण्डले चित्ते ॥ (81)
- पचेलिमाः प्रपन्ने च पुरादिषु विरोचने ।
 हर्षे घने निर्भित्यां स्यादसारे कुङ्कुमादिषु ॥ (82)
- भूमिर्भूमण्डलाकारश्वभ्रजोलादिकेऽपि च ।
 क्रिमिः कुटिलजन्त्यण्डछायापुत्रादिकेऽपि च ॥ (83)
- गिमिर्मातङ्गचण्डालदेहपूत्कारवारिषु ।
 निमिरादित्यभूपालतरुणार्कादिकेऽपि च ॥ (84)

- तिमिः पञ्चास्यनीवारशाश्वताहार्यकादिषु ।
 कर्मपाश्चातुवरुणक्रियकौशलजन्तुषु ॥ (85)
- वर्मप्रसङ्गपुच्छाङ्गद्वीपनारिद्रुमादिषु ।
 चर्मदेहप्रभाढङ्गसर्पनाराचकादिषु ॥ (86)
- शर्मस्वर्गसुखारामदेवघातादिकेऽपि च ।
 जन्मचिन्तनपाषण्डवैशाखादिषु वारुणि ॥ (87)
- ब्रह्मप्रजापतौ बोधा प्रचारसुरकादिषु ।
 शकमा चिन्तानलापूपसुधर्मादुष्टशारिषु ॥ (88)
- भारिमाचूतपुष्पादौ हरिहशङ्करादिषु ।
 सरिमा वानरादौ स्याद्धरिमा वनितादिषु ॥ (89)
- स्तरिमा मेघगगनकल्पादौ बनिहृदि ।
 मनुष्यादौ सुखे चन्द्रे वेमांशुककरादिषु ॥ (90)
- नामसत्त्वादिके साद्रु वेदादौ हेमभर्मणि ।
 रोहितादौ लोमकेशन्दौ व्योमगगनादिके ॥ (91)
- बेहखटकमुख्यादौ सुधर्माचन्द्रमादिषु ।
 सुशर्मापरदादौ स्यादात्मब्रह्मादिकेऽपि च ॥ (92)
- इन्द्रे च पुरुषेऽग्नौ च वेदरामादिके तथा ।
 50B माया रहस्ये सस्ये च गौर्यादौ च प्रभादिके ॥ (93)
- चामातपादौ वेत्रादौ जायाकन्याप्रियादिषु ।
 पुत्रिकादौ प्रियात्वादौ म(वं?)ध्याम(वं?)ध्यादिकेऽपि च ॥ (94)
- भाण्डाधारकरञ्जा स्याच्छक्यं गोत्रादिकेऽपि च ।
 रुचिष्यं मित्रपुष्पादौ भुजेषुस्सेवकादिषु ॥ (95)
- शर्करागुपशैलादौ मुकुरादौ च पुष्करम् ।
 वरुणादौ च पद्मादौ कुटरः कुङ्कुमादिषु ॥ (96)
- देहल्यादौ च पक्ष्यादौ करीरं घटिकादिषु ।
 सुवर्णादौ शरीरं तु देहपात्रादिके तथा ॥ (97)
- कुटिरं कुटिशय्यादौ पटिरं तु घनादिषु ।
 उशिरः पावकादौ च सूर्यादौ शङ्करादिषु ॥ (98)
- कुलीरं मैथुने वारि कम्बुछादौ च गाधिजे ।
 गभीरश्चापि गम्भीरो वारिधौ गोकुलादिषु ॥ (99)

- स्रजूरः पावके सूर्य रजितादौ प्रगल्भके ।
 कर्पूरः कञ्चुके हेमनि पटिरादौ महेश्वरे ॥ (100)
 कण्डूरश्चेकिताने स्याद्विलेशयशरादिषु ।
 मयूरः कपिचन्द्रार्कशिखिगोपालमूर्तिषु ॥ (101)
 मेरुः पर्वतशैलाग्रदेवश्रेष्ठादिकेऽपि च ।
 पेरुरकार्श्वमहिषभूजकन्तुसरादिषु ॥ (102)
 शिखरवृक्षमयूखाग्रवर्षविष्कनखादिषु ।
 क्षमधुश्चुषुककेशाण्डकेशवानङ्गमादिषु ॥ (103)
 शशुर्द्वेषणभूपालचारद्वीपालिकेषु च ।
 हरुर्मृगमयूराङ्गवलीवर्धा(दी?)दिकेऽपि च ॥ (104)
 शारिर्भुजङ्गभूपालपाशकाङ्गादिकेषु च ।
 शिरस्सौभाग्यसौन्दर्यसंवत्सरलखादिषु(पांस्त्वेषु)॥(105)
 भरिर्विष्णौ महेशाने कुक्षिम्भरकुठारयोः ।
 51A तरिः पर्वतशैलाग्रतटकुम्भस्वरादिषु ॥ (106)
 तिरवः राहुमातङ्गमहोदधिशिवादिषु ।
 गिरिः कुटिलशर्वाणि वाणिगोत्रादिके सुरे ॥ (107)
 पुरिर्भूधरभूपालनगरार्काकिवाचकः ।
 वस्त्रं विलोलने वस्त्रे हरनेत्रादिकेऽपि च ॥ (108)
 भस्त्रादमन्त्रं वन्यण्डजातिकोकिलवारिषु ।
 राष्ट्रं राज्यविमाद्रङ्गकठिनार्कध्वनादिषु ॥ (109)
 आष्ट्रं भ्रमकसद्वन्धुमङ्गलाचारकारिषु ।
 वेष्कञ्जं जीरनीहारपनसाच ग्रिभूतिषु ॥ (110)
 आष्ट्रं पातालगगनबडबाङ्गारकादिषु ।
 उष्ट्रः पिशाचकरभप्रोत्रिपुटिकरादिषु ॥ (111)
 छत्रं कलत्रवैराग्यातपत्रादिषु सामनि ।
 तन्त्रं विचित्रसन्तानमन्त्रमायविहारिषु ॥ (112)
 पात्रं पञ्चप्रतीकारयोग्यभूचिह्नितादिषु ।
 नेत्रं लोचनपाश्चात्यदेशभेदादिकेऽपि च ॥ (113)
 गात्रं शरीरकण्ठाग्रफलचैत्यादिकेऽपि च ।
 हात्रं निरोगनिर्भाग्यशौर्यत्यागादिवाचकम् ॥ (114)

- नात्रं नलिनकोशाण्डतिन्त्रिणीपूतिकादिषु ।
 स्नात्रं द्युतिविशालाञ्छश्चरुस्वर्गादिकेऽपि च ॥ (115)
- मूत्रं सामुद्रलवणमूलमात्रादिकेऽपि च ।
 होत्रं हेममरीच्यंघ्रिभूषाभेदादिवाचकम् ॥ (116)
- यात्रा प्रयाणचमनपुरीमरणवाचका ।
 मातृक्रियायां भार्यायां जनन्यादिषु जानुनि ॥ (117)
- अत्रं भागे पुरोडाशे स्तोत्रे स्तोमादिकेऽपि च ।
 धत्रं धरणिकूश्माण्डबीजक्षीरार्णवादिषु ॥ (118)
- गेहे चाथ तु वक्त्रं स्याद्गार्हपत्ये शिखादिषु ।
 51B वेत्रं लताचिनाम्भोजानन्दिनामञ्जरादिषु ॥ (119)
- सत्रं वने दवाशौ च यागादौ गोत्रभ्रूतोः ।
 योत्रं रज्जक्रियाहीनमाश्रमायक्रियादिषु ॥ (120)
- सूरिः पण्डितदेवाब्जजातव्योवादिवाचकः ।
 शिरस्सिंहमहारजशम्भुमस्तकवाचकम् ॥ (121)
- पठरो वज्रहीराश्च जिह्वा देवाङ्गनादिषु ।
 मठरः पूज्यशैवालयो व्यासार्कवाचकः ॥ (122)
- ऊर्ध्वको दैत्यकमलमृगव्योमाब्जवाचकः ।
 अङ्गिरास्सर्पशमनमुनिहेमार्थवाचकः ॥ (123)
- अप्सराः स्वर्णपिकान्ता देवकान्तास्वरादिषु ।
 अद्रिशैलविरूपाक्षविरिञ्चिप्रियजन्तुषु ॥ (124)
- शुभ्रिस्सत्ये ब्रह्मणि च वंक्रिः कुटिलदीनयोः ।
 उपिरादित्यकेदारदैत्यप्रेतादिवाचकः ॥ (125)
- विभिर्भये(गे?) महाकाये कबन्धे कामुकादिषु ।
 अद्रिरब्धौ विशालाक्षे पञ्चाङ्गुलविहारयोः ॥ (126)
- रात्रिस्त्रियामाजननि शिवां देवाङ्गनादिषु ।
 अत्रिर्मुनिमुखारामयोग्यफालादिवाचकः ॥ (127)
- भावित्रं वमने नेत्रे त्रैलोक्ये विमलादिषु ।
 घादित्रं वाद्यहोमेशध्वनिचर्मादिवाचकम् ॥ (128)
- गादित्रं गमने दैन्ये मूल्ये मोहविशालयोः ।
 चारित्रं चरिते नीरे गोबृन्दे बृंहितेऽपि च ॥ (129)

- अभिन्नं(अचिन्नं?) चारुपिशुननीलकण्ठाग्रजादिषु ।
 कुटित्रं दन्तकेशान्तफलकाङ्गारहेतिषु ॥ (130)
 वहित्रं खड्गशैवालपूगबोधायनादिषु ।
 यानपात्रे च बन्धित्रश्चतुरे मन्मथादिषु ॥ (131)
 त्रोटं स्यादभये वीर्ये शौरिदेहप्रहारयोः ।
 52A लोटं हतद्रव्यभेदे स्पर्श पादुकचैद्ययोः ॥ (132)
 अञ्जलिः पतगे देहे कुटिले कोकिलादिषु ।
 अङ्गुलिर्वेत्रगोविन्दकलविङ्कध्वजादिषु ॥ (133)
 पुष्कलं गर्तगहनसमृद्धाभूदिकेषु च ।
 शैवलं जलनील्यादौ हेम्नि कुन्ते कलिद्रुमे ॥ (134)
 पिञ्जालं पिञ्जलमहिषशृङ्गहेरम्बवाचकः ।
 वलूलं मांसमस्तिष्कशाशजाजिसुमादिषु ॥ (135)
 कण्डोलः कामुकेश्चित्रे गोघृतादौ विकारिणि ।
 कुड्मलं मुकुले चित्ते कुसुमान्दे विभावसौ ॥ (136)
 कुष्मलं काष्ठपाषाणनीरजारिवृहादिषु ।
 कुल्मलं नाग्नि चिह्ने च विरावाकारयोरपि ॥ (137)
 चरुलशशन्तने शूरे प्रीते पोते विलोचके ।
 लोटिलः पन्नगे हेतौ तटित्स्वनवसन्तयोः ॥ (138)
 तडुलः पुण्यघट्वाङ्गपुत्रिकादैत्युतादिषु ।
 तण्डुलः कणबिन्द्वङ्गज्योतिः काकाक्षिकुक्षिषु ॥ (139)
 उदलं चोदरे भोज्ये जठने क्षीरवैकृतौ ।
 अन्तरिक्षे च वरुणे महेशे पामरेऽपि च ॥ (140)
 दर्विविश्वासके चन्द्रे(चन्द्रे?)पात्रभूषाविकारिषु ।
 वर्विशशुकाम्बरे भाषे शकले तिन्त्रिणि भिदि ॥ (141)
 जिर्विरादित्यकूष्माण्डबाडबाग्निदहादिषु ।
 शिर्बिर्विकारमालूरपनसार्जवघातिषु ॥ (142)
 स्तिर्विदुर्दुरभूपालमक्षिकाशङ्करादिषु ।
 जागृविर्वह्निशैलार्कभूपदेवेन्द्रचारिषु ॥ (143)
 दिदिविस्वर्गपक्षेशतनुजाराध्यघातिषु ।
 दधिः कर्मणि कैलासे धर्मशीलेऽनवस्थिते ॥ (144)

दिविश्वापदनीरोगगगनाम्बरचारिषु ।
इल्वस्तु मत्स्ये दैत्ये च शिवाशिवभवादिषु ॥ (145)

52B कृश्वा गोमायुपाषण्डपाञ्चरात्रादिके तथा ।
रुक्माश्ववागाश्वा पाककण्डकण्डादिकेऽपि च ॥ (146)

पिता च जेतवा महिषे जेतारि प्रेमकारिणि ।
क्षित्वा तु नाशके वैद्ये श्रुत्वा पात्रप्रियादिषु ॥ (147)

दत्त्वा तु धारणे निस्वे प्रीत्वा हिंसे मृगादिके ।
ब्रासत्वाधर्मवैशाखगोखिलप्रहतादिषु ॥ (148)

लविर्धात्रे विरोधे च घातुके कठिनादिके ।
अवि(दि?)शामांसभेदे स्यादबुद्धौ च क्रियादिके ॥ (149)

सानशीवर्णकनकहेमशैलद्रुमादिषु ।
वर्णशीरूपकरुणाहारद्रुमसुरादिषु ॥ (150)

पर्णाशिजलजाते स्यात्साधे तक्ष्वेऽखिलात्मनि ।
पिशिर्वज्रि महादंष्ट्रे क्रोधे भीमे फलादके ॥ (151)

यशः कीर्तावायुधे च वाद्यादौ वयसि प्लवे ।
करीषं कलिबृन्दे स्यात्सन्तोषे विद्रुमादिषु ॥ (152)

पुरुषः पन्नगे दैत्ये परमात्मनि पूरुषे ।
नहुषो राक्षि गरुडे दैनवान्तरभेकयोः ॥ (153)

कलुषं नवनीते स्यान्निस्सारे कुङ्मलादिके ।
मानुषशैलदैत्याश्च चन्द्रज्योत्स्नादिकेऽपि च ॥ (154)

ल(स?)नुषः पङ्कजे मूल्ये वराके मांसभेदके ।
पीयूषं गगने हेम्नि नवनीते मृतादिके ॥ (155)

मञ्जूषा पेटिकायां स्यान्नार्यन्तरविशालयोः ।
अङ्गूषः कञ्चुके रङ्गवृक्षे रोम्नि कुलार्चिते ॥ (156)

करिण्यामथ कार्षी स्यादातुरे युद्धदोत्रयोः ।
समुद्रेऽथ शरीषस्स्याद्वृक्षबाहुभवादिषु ॥ (157)

पुरीषं विष्कनीहारनवनीतादिकेऽपि च ।
अम्बरीषश्च कुन्तादौ चर्मादौ मालुधानरे ॥ (158)

यवसस्तु तृणे चोरो वासिः कर्पूरखङ्गयोः ।
घासिस्तृणेऽहि मनुजे कसः काष्ठे विलोमके ॥ (159)

- असिः खड्गे पवित्रे च दिने पुष्पोदकेऽपि च ।
 पसिश्चारुकरे पुण्ये दासस्सेवकवारिषु ॥ (160)
- रोहिर्वर्तौ विरिश्चादौ पुरादौ परमात्मनि ।
 प्रहिः कूपे प्रमादे च पसने गरुडेऽपि च ॥ (161)
- अहिः पर्वतनागाश्वभूरुहादौ प्ररोचके ।
 रहो रमान्ये पर्यसि प्रपहाने विचिन्तके ॥ (162)
- घहः कल्लोलशैवालतुरङ्गवृषभादिषु ।
 हश्चन्द्रे परिपूर्णं च महेशे परमात्मनि ॥ (163)
- गुहः किरातपिशुनयोग्यशादभवादिषु ।
 सिंहः कुरङ्गमृदुलपञ्चास्यादि करेषु च ॥ (164)
- पक्षः पार्श्वप्रियश्वाब्धिशुकाङ्गाराक्षिमूर्तिषु ।
 पक्षस्सुपर्णकुत्साश्वपक्षः काठिन्यकान्तिषु ॥ (165)
- आचक्षा विस्तृतेऽनूरौ परमात्मनि वाचके ।
 विरागिणि गणेने च परिचारे प्रभाकरे ॥ (166)

इति श्रीकालिदासमहाकविविरचिते नानार्थशब्दरत्ने
 कादिक्शान्तवर्णद्यन्तार्थवच्छब्दप्रकरणे
 एकैकधात्वर्थरमणीये तृतीयं
 निबन्धनं सम्पूर्णम्

Indices

[The verses of minor poetical works and the stray verses, attributed to Kālidāsa, have been indexed here. *Pratika* of each foot of the verses has been given.]

Index to the verses of the *Bhramaraṣṭaka*

Pratika	No. of verse	Pratika	No. of verse
अन्वीभूतः कुसुम	2	नीतं जन्म	5
अतिरसौ नलिनी	6	पतत्येष शृको	7
इत्थं विचिन्तयति	8	पद्मभ्रान्त्या क्षुधित	2
कुटजपुष्प	6	पलाशकुसुम	7
कुमुदिनीकुल	6	बद्धस्तत्र	3
गन्धाद्यां नव	3	भास्वानुदेष्यति	8
गन्धाद्यासौ	2	मालत्याः कुसुमेषु	5
घूर्णन् मूर्ध्ना	1	ये कीटा	4
चित्रं चित्रं	1	येऽमी ते	4
तेनेयं मधु	5	रात्रिर्गमिष्यति	8
ते भ्राम्यन्ति	4	विधिवशेन	6
दृष्ट्वा स्फीती	1	संतोषेण विना	3
दैवात्तां च	3	स्थातुं गन्तुं	2
धिक् त्वां	4	हा धिग्	5
नासीद्गन्धो	1	हा हन्त	8

Index to verses of the *Cātakaṣṭaka*¹

Pratika	No. of verse	Pratika	No. of verse
एते चातक	6	क त्वं काहं	4
किं तु कौल	3	क्षुद्रात्क्षुद्रतरो	5

1. The initial letters of the last foot of verse 5 being corrupt, it is not included in the Index.

Pratika	No. of verse	Pratika	No. of verse
गर्जसि मेघ	4	नभसि निरवलम्बे	8
गंगाद्याः सरितः	5	नान्या गति	1
चातक पक्षी	4	बीजैरंकुरितं	6
चातकस्त्रिचतुरान्	2	यत्तेऽस्मिन्	6
चातकस्य तु	7	याचते जलधरं	2
चित्रमत्र महताम्	2	वातैर्विधूनय	1
जलधर जलधारा	8	वापीष्वल्प	5
तदपि सुख	8	वृक्षैः पल्लवितं	6
त्वद्धारिबिन्दु	1	शक्यते येन	3
दैवादिह यदि	4	संचूर्णय त्वम्	1
ध्वनिरपि मधुर	8	सोपि पूरयति	2
नदेभ्योऽपि	7		

Index to verses of the

Gaṅgāṣṭaka

Pratika	No. of verse	Pratika	No. of verse
कण्ठे घर्घर	8	प्रासादो ललना	2
कृत्यक्षीणि करोट्यः	1	भूभृत्कन्दरदारिणी	6
काकोलाः कति	1	मज्जज्जन्तु	1
किं च त्वं	1	मातर्जह्नु	7
कुम्भीपाकगतं	7	यां ध्यायन्नघ	8
गङ्गाद्वारमुपेत्य	4	यैराकर्णि	4
गङ्गाभः कणिका	5	रे पाराक	5
गङ्गे देवि भवत्	3	वाचालं विकलं	7
चण्डालं तरलं	7	विष्णोः संगति	6
ज्योतिष्ठोममुखैः	3	श्रेयः स्वर्ग	6
तत्तत्तीर्थगतैः	3	संगीतागमसिद्ध	4
ते शृण्वन्ति	4	सद्यः प्रोद्यन्	5
दूरं गच्छ विपक्ष	5	सूते केशव	3
देवि त्वत्पुलिनांगण	2	सा नश्चेतसि	8
नान्यत्र क्षिति	2	स्वल्पाहारनिबद्ध	2
प्रायश्चित्तविधायिनी	6		

Index to verses of the
Mahāpadya

Pratika	No. of verse	Pratika	No. of verse
अतारि कपिना	9	नीरक्षीरे गृहीत्वा	7
अथ दृष्ट्वा .	4	नो वा जानन्ति	10
अपायि मुनिना	9	पठित्वा शंकरः	3
अमन्थि मुर	9	पत्रं करे	3
अस्थिवद्भि	1	पद्यं कस्य	5
उक्षाणं तदु	8	पयःपारावारं	6
उद्वेल्लदभुज	5	पित्रा ते मे	10
कपदीं कैलासं	6	महाराज श्रीमन्	6
कलानाथं राहुः	6	मा गाः प्रत्यु	11
कालिदास इमं	2	राजन् तव	1
कालिदासेन सहितो	4	राजन्नभ्युदयो	5
किंत्वासामरविन्द	5	लिखित्वा प्रददौ	2
कैलासं च	8	वर्ण्यन्ते कति	11
क नाम	9	व्याप्ता त्वत्कीर्ति	7
भूभामास्त	11	श्रीकर्णट	11
तत्रं घृत्वा	7	श्रीमद्राजशिखा	8
तस्याग्रे फणि	8	सर्वानुद्वृत्य	7
तां त्वं मे	10	स्वस्ति श्रीभोज	10

Index to verses in the
Mahāgāṣṭaka

Pratika	No. of verse	Pratika	No. of verse
अश्वः सप्त	8	गंगासिन्धु	7
अश्वत्यो वट	4	गावः काम	8
इत्येतद्वरमंगला	Concluding verse	गौरी श्री	2
इत्येते पतयः	6	चन्द्रो भास्कर	1
कावेरी सरयू	7	जम्बूनिम्ब	4
गंगावाह	3	जावाल्लिर्जमदग्नि	5
गंगासागर	Concluding verse	नेत्राणां त्रितयं	3

Pratika	No. of verse	Pratika	No. of verse
पुण्यं संप्रति	Concluding verse	लक्ष्मीः कौस्तुभ	8
पुण्यो धर्म	5	वाल्मीकिः सनक	5
पूर्णाः पुण्य	7	वेला चाम्बु	2
प्रद्युम्नोनल	1	शक्रो देव	6
ब्रह्मा वेद	6	श्रीमत्पंकज	1
मांधाता ऋतुपर्ण	5	सर्वे ते	4
यक्षो वित्त	6	सावित्री तु	2
यः प्रातः	Concluding verse	संध्यानां त्रितयं	3
यत्तादविष्णु	3	सिप्रा वेत्र	7
रत्नानीति	8	स्वामी शक्ति	1
रम्यं चैत्र	4	स्वाहा जाम्ब	2

**Index to verses of the
Navagraha-stotra**

Pratika	No. of verse	Pratika	No. of verse
इत्येतद्ग्रह	10	भौमो दक्षिण	3
इन्द्राणी मघवा	6	मध्ये वतुल	1
कन्या युग्म	4	मन्दः कृष्ण	7
केतुर्जैमिनि	9	यः पैठीन	8
चन्द्रः कर्कटकः	2	यः प्रातः	10
चाग्नेयश्चतु	2	यः सापों	8
चित्राङ्गो ध्वज	9	राहुः सिंहल	8
जीवांगिरस	5	विष्णुर्जिष्ण्वधि	4
ज्योतिरिः षट्	3	शुक्रो भार्गव	6
पंचालस्थवृष	6	शुक्रो मन्द	1
पापी	10	षट् त्रिस्थः	7, 8, 9
प्रीतीश्वत्थ	5	षट् त्रिस्थो	1
बाणेशान	4	षट् सप्तग्नि	2
ब्रह्मा चैव	9	षष्ठाग्निर्दश	6
भारद्वाजकुलो	3	सप्तशक्ति	5
भास्वान् काश्यप	1	सूर्येन्दुशक्ति	5

Pratika	No. of verse	Pratika	No. of verse
सौम्योदङ्	4	स्वामी माकर	7
स्तोत्रं मंगल	10	स्वामी यामुन	2
स्थानं पश्चिम	7	स्वामी वृश्चिक	3

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Index to verses of the
Navaratnamālā

Pratika	No. of verse	Pratika	No. of verse
अवटु तट	6	मुखमम्ब मोदयतु	4
आगमविपिन	1	मेचकमासेचनकं	9
ओंकारपंजर	1	यः पठति	10
करुणापूत	7	यौवनवन	8
तरुणिम करुणा	3	वामकुचनिहित	2
दयमानदीर्घ	2	वीणावादन	6
नखमुख	4	वीणारवानुवङ्गं	7
नवरत्नमालिकास्थां	10	शान्तां मृदुलस्वान्तां	5
मणिभंगमेचकाङ्गी	8	श्यामलिमसौकुमार्याम्	3
मातस्तव स्वरूपं	9	सरिगमपध	5

Index of verses in the
Puspa-bāṇa-vilāsa

Pratika	No. of verse	Pratika	No. of verse
अक्षणेरञ्जनम्	15	करसरसिजसंगात्	9
अधिवसति वसन्ते	12	कर्णारुन्तुदमेव	26
अन्येन स्तन	7	कश्चिज्जागर	1
आः कर्णज्वर	6	काचित्सर्व	15
आनीते रमणे	25	कान्तो यास्यति	8
आस्ते म्लानं	21	कान्ते दृष्टि	3
एतस्मिन् सहसा	23	किं भ्राम्यस्यटवी	6
एतस्याः सुदृशः	16	किं चायं बितनोति	8
एषा चन्दन	7	कुर्युर्यदीह मणि	5
एषोत्पातपरम्परा	10	कुसुमशरकृशानु	9
कंठार्लिगनतत्परे	3	गन्तुं त्वं यतसे	23

Pratīka	No. of verse	Pratīka	No. of verse
गूढालिगनगण्ड	19	नेत्रे जागरजं	22
चकितवनकुरंगी	12	नैष्ठुर्यं कल	13
चक्षुमोलन	25	पीयूषसुति	24
चक्षुर्जाड्यम्	24	प्रत्यासन्नजन	4
चन्द्रे लोक	26	प्राणानेव हरन्ति	8
चान्द्री दिक्षु	23	प्राप्ते निर्जनं	3
जिघ्रत्याननं	16	बिभ्रत्कामपि	1
तदखिलमबलम्ब्य	2	बिभ्राणाकर	7
तद् विघ्नः	13	बोद्धुं न	5
तन्वी सा	21	भुवनविदित	2
तल्पे मा	14	मध्ये निकुञ्ज	5
तस्याः श्रीः	21	मां दूरादरविन्द	4
तापः शाम्यतु	24	मानम्लानमना	25
तिग्मत्वं बत	13	यत्त्वदर्शन	19
तीव्रं निःश्वसित	14	यद्याविष्कुरुते	21
त्यक्त्वा दीर्घं	24	यस्मात् कैरवे	23
त्वं प्राप्तोसि	22	या चन्द्रस्य	20
दष्टं बिम्बधिया	6	यातायातवशाद्	11
दूति त्वया	17	रचयितुमनसो	2
दूतीदं नयनो	11	रागं किं च	22
द्रागुत्तुङ्ग	4	लक्ष्मीः कोकनदस्य	16
धत्ते कण्ठ	25	लोकानन्दकरो हि	8
धम्मिल्लस्तिलकं	6	लीलाधिभ्रुव	15
न चरीकरोति	18	वक्षोजग्रहणो	3
न त्वादृशी	17	वाचा मन्दिर	20
न वरीभरीति	18	विजरीहरीति	18
नवकिसलय	9, 12	विरहमसहमाना	12
नातीतेन दयितो	14	विवरीभरीति	18
नियति दयिते	25	व्यामर्दगलितेऽपि	1
निःश्वासाः प्रचुरी	11	शिव शिव	9
निःश्वासेन तिर	20	शेते शीत	10
नीरन्ध्रमेतदवलोक्य	5	श्रान्ताति हन्त	17
नेत्रान्तस्य चिरं	4	श्रीमद्गोपबधू	1

Pratika	No. of verse	Pratika	No. of verse
सत्यं तन्	22	सिध्यन्ति कुत्र	17
बलापस्त्वधुना	19	स्थूलं भावुकयोः	15
सर्वं विस्मृत	19	स्पर्शात्पंकज	10
सहयुवति	2	स्पष्टं बाढ्यति	16
सां तैरेव	20	स्मर्तव्याकृति	13
सास्त्रेमा	14	स्वच्छा मौक्तिक	10

Index to the verses of the
Rtu-samhara

Pratika	Canto	No.	Pratika	Canto	No.
अगुरुसुरभि	V	12	असह्यवातोदगत	I	10
अङ्गानि निद्रा	VI	11	असितनयन	III	24
अङ्गान्यनंग	VI	9	आकंपयन्	III	10
अतिशयपुरुषाभि	II	27		VI	22
अवरकिसलयाग्रं	V	15	आक्रन्दतीवोषसि	IV	7
अघरुचिर	III	24	आदीप्रवह्नि	VI	19
अनङ्गसंदीपन	I	12	आधूयमाना	IV	10
अन्या प्रकाम	IV	14	आनर्तयन्	III	10
अन्या प्रियेण	IV	16	आपकशालि	III	1
अपगतमद	V	11	आपूरयन्ति	III	19
अपहरति	II	26	आमूलतो विद्रुम	VI	16
अन्याश्चिरं	IV	17	आम्नीमंजुल	VI	28
अपहृतमिव	II	22	आयोजिताः	II	20
अभिमततरत	V	15	आलम्बिहेम	VI	24
अभीक्षणमुच्चैः	II	10	आलिप्यते	VI	12
अभ्यंजनं विद	IV	17	आसाद्य तत्	IV	7
अम्भीरुहै	III	17	इच्छानुकूल	II	20
अयमिति	II	27	इषुभिरिव	VI	27
अलंक्रियन्ते	IV	2	उच्चासयन्त्यः	VI	8
	VI	4	उत्कंठयत्यतितर	III	15
अवाङ्मुखी	I	13	उत्कंठयन्ति सहसा	III	17

Pratika	Canto	No.	Pratika	Canto	No.
उत्प्लुत्य भेक	I	18	कुन्दैः सविभ्रम	VI	23
उद्योतितान्युपवनानि	VI	23	कुमुदमपि	III	23
उषसि वदन	V	13	कुमुदश्चिर	III	26
उषसि शयन	V	12	कुर्वन्ति कामि	VI	17
ओष्ठावभास	III	18	कुर्वन्ति नार्यं	IV	5
कंकलिपुष्प	III	18	कुर्वन्ति कामं	VI	15
कदम्बसर्जा	II	17	कुर्वन्ति केश	IV	15
कनककमल	V	13	कुर्वन्त्यशोका	VI	16
कन्दर्पदर्प	VI	24	कुवलयदल	II	22
कन्दर्पबाण	VI	18	कुसुमभर	II	26
कपिकुलमुप	I	23	कुसुम्भरागा	VI	4
कपीलदेशा	II	15	कुसुमितसह	VI	27
कमलवन	I	28	कुजद्भिरुन्मद	VI	21
करोति कामः	VI	11	कृतविनत	V	11
करोति लावण्य	VI	9	कृतं सरः	I	19
कर्णान्तरेषु	II	20	कृतापराधान्	II	11
कर्णेषु च	III	19		V	6
कर्णेषु योग्यं	VI	5	कृतावतंसैः	II	18
कलापचक्रेषु	I	16	केशाभितान्त	III	19
	II	14	क्वचित् प्रभिन्ना	II	2
कलापिनः क्लान्त	I	16	क्वचिद् विचित्रं	I	2
कल्हास्पद	III	15	क्वचित् सगर्भ	II	2
काचिद् विभूषयति	IV	13	क्वणितकनक	III	24
कांचीगुणैः	IV	4	क्वापि प्रयाति	III	25
कादम्बसारस	III	8	क्षपावसाने	V	7
कान्तानन	VI	18	गजगवय	I	27
कान्तावियोग	VI	26	गण्डेषु पाण्डुः	VI	10
कारण्डवानन	III	8	गभस्तिभिर्भानु	I	15
कालागुरु	II	21	गलितकुसुम	V	12
काशांशुका	III	1	गवेवमाणं महिषी	I	21
काशैर्मही	III	2	गात्राणि कन्दर्प	VI	8
किं कर्णिकार	VI	20	गात्राणि कालीयक	IV	5
किं किंशुकैः	VI	20	गुञ्जन् द्विरेफी	VI	14
			गुरुणि वासांसि	VI	13

Pratika	Canto	No.	Pratika	Canto	No.
गुरुणि वासांस्यबलाः	V	2	तारागणप्रचुर	III	7
गृहीतताम्बूल	V	5	तुदति कुसुम	VI	27
ग्लपयति मृग	I	25	तुदन्ति चेतः	II	4
घनागमः कामि	II	1	तुषारकुन्दे	IV	2
घनान्धकारो	II	10	तुषारगौरा	I	6
घ्राणं करेण	VI	26	तुषारसंघात	V	4
चञ्चन्मनोज्ञ	III	3	तृणाग्रलग्नै	IV	7
चन्द्रो दहत्यति	III	9	तृणोत्करै	II	8
चलंषुनीले	VI	5	तृषाकुलं	I	21
चित्तं मुने	VI	23	तृषाकुलै	II	3
चित्तं विदारयति	III	6	तृषा महत्या	I	11, 14
चूतद्रुमाणां	VI	3	त्यक्ताम्बुभि	III	4
चूतद्रुमाः पुष्पित	VI	15	त्यर्जति गुरु	V	12
जनस्य चित्तं	I	5	त्रिवालवलि	II	25
	V	3	ददाति सौभाग्य	VI	3
जनस्य सेव्या	V	4	दधति कुच	II	25
जनितरुचिर	II	26	दधति दिवस	V	14
जलदसमय	II	28	दन्तच्छदं प्रिय	IV	13
जलभर	II	27	दन्तच्छदैः सन्नरा	IV	12
ज्योत्स्नादुकूल	III	7	दन्ताग्रभिन्न	IV	13
ज्वलति पवन	I	25	दिनकरपरि	I	22
सटविटप	I	24	दिनान्तरम्यो	I	1
तडित्यताकी	II	1	दिवसकर	III	23
तडित्प्रभा	II	10	दिशतु तव	II	28
तडिद्भिरुद्वेजित	II	11	दिशि दिशि	I	24
तडिल्लताशक्र	II	19	दृष्ट्वा जनः	VI	25
तत्संगमाद	III	15	दृष्ट्वा ध्वगः	VI	26
तनूनि पाण्डूनि	VI	9	दृष्ट्वा प्रिये	VI	18
तनूनि लाक्षा	VI	13	द्रुमाः सपुष्पाः	VI	2
तन्वंशुकं पीन	IV	3	द्विरेफमाला	VI	1
तन्वंशुकैः कुंकुम	VI	4	धत्तेजनः	VI	13
तरुविटप	II	28	धृन्वन्ति पक्ष	III	12
ताम्रप्रवाल	VI	15	नखपदकृत	V	15

Pratika	Canto	No.	Pratika	Canto	No.
न चन्दनं	V	3	निरीक्ष्य भिन्ना	I	11
न दन्तिनः	I	15	निरुद्धवातायन	V	2
नद्यो विशाल	III	3	निर्माल्यदाम	IV	15
न नूपुरै	IV	4	निवेशयन्ति प्रमदाः	I	7
न बाहु	IV	3	निवेशितान्तः	V	8
न भूषयन्ति	IV	4	निशाक्ष्ये याति	I	9
न भोगिनं	I	16	निशाः शशांक	I	2
नव जलकरा	II	25, 26	निशासु दीर्घा	V	7
नव प्रवालौ	IV	1	निशासु दृष्टाः	V	10
नवसलिल	II	23	निशि सुललित	I	28
न वायवः	V	3	निःश्वासवातैः	IV	11
न शक्यते	I	10	निपिक्तविम्बाधर	II	12
नष्टं धनु	III	12	नीलोत्पलानि	III	19
न हन्ति	I	20	नीलोत्पलैर्मद	III	17
न हन्त्यदूरे	I	14	नीहारपात	VI	22
न हर्म्यपृष्ठं	V	3	नृत्यप्रयोग	III	13
नानामनोज्ञ	VI	25	नेत्रे निमीलयन्ति	VI	26
नार्यः प्रहृष्ट	III	20	नेत्रेषु लोलौ	VI	10
नार्यो हरान्ति	VI	24	नेत्रोत्सवो हृदय	III	9
नितम्बदेशाश्च	I	6	पदुतरद्व	I	22
नितम्बदेशेषु	IV	3	पतन्ति मूढाः	II	14
नितम्बविम्बानि	VI	4	पत्युर्वियोग	III	9
नितम्बविम्बैः	I	4	पत्रान्तलग्न	III	15
नितम्बिनीनां	I	5	पथिकजन	II	22
	VI	6		III	24
नितान्तनीलो	II	2	पदे पदे	I	5
नितान्तलाक्षा	I	5	पयोधराश्चन्दन	I	6
निदाघकालो	I	1	पयोधरास्तोय	II	19
निद्रां प्रयाति	IV	14	पयोधरैः कुंकुम	V	9
निपातयन्त्यः परित	II	7	पयोधरैर्भीम	II	11
निरस्तमाल्या	II	12	परस्पराङ्ग	IV	11
निरीक्ष्य भर्तृन्	V	6	परस्परोत्	I	19
निरीक्ष्यमाणो	VI	16	परिणतबहु	IV	18

Pratika	Canto	No.	Pratika	Canto	No.
परिणतदल	I	26	प्रफुल्ललोध्रः	IV	1
परिष्वजन्ते शयने	II	11	प्रफुल्लनीलोत्	IV	9
परुषपवन	I	22	प्रबलसुरत	V	16
पर्यन्तसंस्थित	III	3, 14	प्रवलपवन	I	24
पर्याकुलं निज	VI	21	प्रभिन्नबैदूर्य	II	5
पर्युत्सुकं मानस	VI	15	प्रभूतशालि	IV	8
पवन चलित	II	23	प्रयाचितस्तोय	II	3
पश्यन्ति नोन्नत	III	12	प्रयाति कान्ति	VI	5
पाकं व्रजन्ति	IV	10	प्रयान्ति काले	V	2
पादाम्बुजानि	III	20	प्रयान्ति निम्ना	II	13
	IV	4	प्रयान्ति नद्य	II	7
पिबन्ति मद्यं	V	10	प्रयान्ति मन्दं	II	15
पीनस्तनोरु	IV	7	प्रयान्ति रागाद्	II	10
पीनोन्नत	IV	15	प्रयान्ति संतं	IV	3
पुष्पं च	VI	5	प्रयान्त्यनंग	VI	6
पुष्पावतंस	II	27	प्ररूढशालि	V	1
पुष्पासवा	IV	11	प्रवृत्तनृत्य	II	6
पुष्पोद्गम	III	6	प्रवृत्तनृत्यै	II	16
पुस्कोकिलैः	VI	14	प्रवृद्धतृष्णा	II	3
पृथुजघनः	V	14	प्रवृद्धवेगैः	I	15
प्रकंपयंस्तत्	II	17	प्रसन्नतोयानि	IV	9
प्रकामकामं	V	1	प्रसरति तृण	I	25
प्रकामकाला	V	5	प्रह्लादकः शिशिर	III	9
प्रकामकामं	V	7	प्रागेव राग	VI	23
प्रकुर्वते कस्य	I	6	प्राप्ता शरन्नव	III	1
प्रचण्डसूर्यः	I	1	प्रियंगुकालीयक	VI	12
प्रचण्डसूर्या	I	10	प्रियजन	V	16
प्रचुरगुड	V	16	प्रियतमपरि	V	11
प्रतनुसित	II	25	प्रियं प्रियायाः	VI	14
प्रतिदिशतु शरद्	III	26	प्रियामुखो	I	3
प्रदिशतु हिम	IV	18	प्रियावियोग	I	10
प्रपीड्यमानान्	IV	6	प्रिये प्रियंगुः	IV	10
प्रफुल्लचूता	VI	1	प्रीतिपरां	III	8

Pratīka	Canto No.	Pratīka	Canto No.
प्रोत्कंठयन्ति	III 5, 14	मनोहरैः कुंकुम	IV 2
प्रोत्कुलपंकज	III 10	मन्दप्रभात	III 11
फणातपत्रस्य	I 18	मन्दं प्रयान्ति	III 3
फणी मयूरस्य	I 13	मन्दानिला	III 6
बन्धूककान्ति	III 25		VI 17
बन्धूकपुष्प	III 5	मरकतमणि	III 21
बलाहकाश्वाशनि	II 4	मालाः कदम्ब	II 20
बलाहकाः श्रोत्र	II 3	मासे मधौ	VI 24
बहुगुण	II 28	मुक्त्वा कदम्ब	III 13
	IV 18	मुदित इव	II 23
बहुतर इव	I 26	मुहुर्मुहु	VI 9
बालातपेषु	IV 13	मूढनोऽपनीय	IV 15
बालातिमुक्त	VI 17	मृगाङ्गनायूथ	IV 8
भिन्नाञ्जन	III 5	मृगाः प्रचण्डा	I 11
भुजंगवद्	II 13	मृगैः समन्ताद्	II 9
भुजेषुसंगं	VI 6	मृदुपवन	II 22
भ्रमति गवय	I 23	मेघावरोध	III 7
भ्रमति पवन	I 26	यत्कोकिलः	VI 20
भ्रमन्ति मन्दं	V 7	यथा प्रदोषाः	I 12
भ्रूक्षेपजिह्वानि	VI 11	यस्यालिकुलं	VI 28
भ्रूविभ्रमाश्च	III 17	यूनां मनः	III 10
मणिप्रकाशः	I 2		VI 20
	III 6	रक्तांशुकं परि	IV 16
मत्तद्विरेफ	VI 17	रक्तांशुकानव	VI 19
मत्तः प्रिया	VI 14	रचयति जलदौघः	II 24
मत्तेभो मलया	VI 28	रतिश्रमधाम	IV 6
मदान्वितानां	II 15	रतोपभोगो	IV 12
मदालसाभि	VI 12	रविप्रभो	I 20
मध्येषु निम्नो	VI 10	रवेर्मयूखै	I 13, 17
मनांसि भेतुं	VI 1	राजैव चामर	III 4
मनोज्ञकूर्पास	V 8	रात्रिप्रजागर	IV 14
मनोहरक्रौञ्च	IV 8	लज्जान्वितं	VI 21
मनोहरं काम	V 10		

Pratika	Canto	No.	Pratika	Canto	No.
वक्रेषु हेमा	VI	7	विभाति शुक्ले	II	5
वनक्रान्तानां नव	II	15	विभूषयन्तीव	V	8
वनानि वैन्ध्यानि	II	8	विभूषितान्युद्गत	II	8
वनान्तरे तोय	I	11	विमलकिरण	III	22
वप्राश्च चारु	III	5	विमृच्य वासांसि	I	7
वरयुवति	III	23	विलासवत्यो	I	12
वराङ्गनेवक्षिति	II	5	विलासिनीनां	IV	2
वराहयूथो	I	17		V	9
वरोरुकालं	V	1	विलीनपद्मः	IV	1
वसन्तयोधः	VI	1	विलोक्य नूनं	I	9
वहति विगत	III	21	विलोचनेन्दी	II	12
वाक्छानि किञ्चित्	VI	11	विलोलजिह्वः	I	14
वापीजलानां	VI	3	विलोलजिह्वाद्वय	I	20
वायुर्विवाति	VI	22	विलोलनेत्रो	II	9
विकचकमल	III	26	विवस्वता तीव्र	I	18
विकचवन	I	24	विशन्ति शय्या	V	5
	II	24	विशुष्ककंठा	I	15
विकसितनव	III	26	विषाग्निसूर्या	I	20
विकसितवन	II	24	विस्तारयन् पर	VI	22
विकीर्णविस्तीर्ण	II	6	विहाय भृगाः	II	14
विगतकलुषम्	III	22	वृद्धि प्रयात्यनु	III	7
विगतजलद	III	22	व्यालम्बिनील	IV	16
विचित्रनीले	II	8	व्योम क्वचित्	III	4
विदधति भय	I	22	व्रजति शयन	V	11
विदह्यमानः पथि	I	13	व्रजतु तव	I	28
विनिःसृतालोहित	I	21	शय्यागृहं गुरु	II	21
विपत्रपुष्पां	II	14	शय्यान्तदेश	IV	14
विपन्नमीनं द्रुत	I	19	शरदि कुसुम	III	22
विपाण्डुतां याति	IV	10	शरभकुल	I	23
विपाण्डुतारा	V	4	शशांकभाभिः	V	4
विपाण्डुरं कीट	II	13	शशांकभासां	VI	3
विपुलपुलिन	I	27	शिरसि बकुल	II	24
विबोध्यते सुप्त	I	8	शिरांसि काला	IV	5

Pratīka	Canto	No.	Pratīka	Canto	No.
शिरोरुहैः श्रोणि	II	18	सभद्रमुस्तं	I	17
शिरोरुहैः स्नान	I	4	सभृंगयूथैः	II	15
शिशिरसमय	V	16	समदमधु	VI	27
शुक्लीकृतान्युप	III	2	समागतो राज	II	1
शुचौ निशीथे	I	3	समाचितं व्योम	II	2
शुचौ प्रिये	I	2	समाचिता प्रोत्थित	II	5
शेते जनः	IV	11	समाचिता सैकतिनी	II	9
शेफालिका कुसुम	III	14	समाचिताः प्रस्रवणैः	II	16
शैलेयजाल	VI	25	समीपवर्ति	VI	8
शोभां परां	VI	18	समीरणःकं	II	17
श्यामालताः	III	18	समुत्सुकत्वं	II	9, 16
श्रवणतटनिषक्तैः	V	13	समुत्सुका एव	VI	8
श्रिय इव	V	13	समुद्रतस्वेद	I	7
श्रियमतिशय	III	21	समुद्धृताशेष	I	19
श्रुत्वा ध्वनि	II	21	समुपजनित	II	27
श्रोणीतटं सु	III	20	सरःखनन्	I	17
श्वसन् मुहु	I	14	सरागकौषेय	V	8
श्वसिति विहग	I	23	सरांसि चेतांसि	IV	9
सचंदनाम्बु	I	8	सर्वत्र किंशुक	VI	19
सततमति	IV	18	संलक्ष्यते पवन	III	4
सतोयनम्राम्बु	II	16	सवल्लकीकाकलि	I	8
सदा मनोज्ञं	II	6	सवितुरुदय	V	15
सदावगाह	I	1	सविभ्रमैः सस्मित	I	12
सद्यो वसन्त	VI	19	सवेपथून् साध्वस	V	6
संपंकतोयात्	1	18	सशीकराम्भो	II	1, 17
सपत्रलेखानि	IV	5	ससंभ्रमालिगन	II	6
सपत्रलेखेषु	VI	7	ससाध्वसैर्भेक	II	13
संपन्नशालि	III	16	संसूच्यते निर्दय	IV	12
सपल्लवाः पुष्प	VI	16	सहारयष्टि	I	8
सप्तच्छदानु	III	13	संहृष्यमाण	IV	17
सप्तच्छर्दः कुसुम	III	2	सितेषु हर्म्येषु	I	9
संप्राप्तहर्षा	IV	6	सीमान्तराणि	III	16
सफेनलाला	I	21		IV	8

Pratika	Canto	No.	Pratika	Canto	No.
सुखप्रसूतानि	I	9	स्त्रियोऽपराधान्	V	6
सुखसलिल	I	28	स्त्रियो रतिं	II	18
सुखाः प्रदोषा	VI	2	स्त्रीणामनङ्गो	VI	10
सुखोपसेव्यै	V	9	स्त्रीणां विहाय	III	25
सुगन्धिकाला	VI	13	स्त्रीणां हरन्ति	III	18
सुगन्धिनिःश्वास	V	10	स्थिता निराशाः	II	12
सुतन्त्रिगीतं	I	3	स्फुटकुमुद	III	21
सुतीक्ष्णधारा	II	4	स्फुटति पटु	I	25
सुरतसमय	V	14	स्फुरति कनक	I	26
सुरेन्द्रचापं	II	4	स्वच्छानि फुल्ल	III	11
सुवासितं हर्म्यं	I	3	स्वपन्ति शीतं	V	9
सुस्थस्थित	III	16	स्वस्थस्थिता	III	14
	V	1	स्वेदं गताः	IV	17
सुहृद इव	I	27	स्वेदोद्गमो	VI	7
सोन्मादकादम्ब	IV	9	हरन्ति चेतो	II	19
सोन्मादहंस	III	1, 11	हर्षाश्रिता	IV	16
सोऽयं वो	VI	28	हसन्ति नोच्चै	IV	6
सौदामिनी स्फुरति	III	12	हसितमिव	II	23
स्तनभरपरि	V	14		III	23
स्तनान्तरे मौक्तिक	VI	7	हंसानुपैति	III	13
स्तनेषु गौरेषु	VI	12	हंसैर्जलानि	III	2
स्तनेषु तन्वंशुक	I	7	हंसैर्जिता	III	17
स्तनेषु हाराः	VI	6	हंसैश्च सारस	III	16
स्तनैश्च पाण्यग्र	IV	12	हुतवहपरि	I	27
स्तनैः सहारा	I	4	हारैः सचन्दन	III	20
स्तनैः सहारै	II	18	हुताग्निकल्पैः	I	16
स्त्रियश्च कांची	II	19	हुताशनो भानु	V	2
स्त्रियः सकामाः	VI	2	दृष्टान्यपुष्ट	VI	25
स्त्रियः सुदुष्टा	II	7	हेमन्तकालः	IV	1
स्त्रियो निदाघं	I	4			

Additional verses

Pratika	No.	Pratika	No.
अनुगतमुखराभिः	12	मदजनित	3
अभिमुखमभि	11	मदनशर	11
असमशर	12	मधुसुरभि	7
आकंपितानि	1	मलयपवन	8
ईषत्तुषारैः	2	मार्गं समीच्या	9
उपरिनिहित	3	मृदुपवन	11
उपहसति वसन्तः	6	रचितकुसुम	4
कनककमल	3	रम्यप्रदोष	10
करकमल	4	रुचिरकनक	11
करकिसलय	6	वदनविजित	4
कान्तां च	5	वातैः प्रफुल्ल	1
कुर्वन्ति नार्यो	2	विविधमधुप	8
गुरुभरकुच	7	शरदि तरुण	12
छायां जनः	5	श्रोत्रप्रिये	1
नक्तं तथे	5	सर्वं रसायन	10
न भवति	7	सवाधितं पर	1
नवकुरवक	7	सुरतरुचि	12
परभृतकल	6	सुरभिमधु	8
पुंस्कोकिलस्य	10	सुवासितं चारु	2
प्रबलमदन	4	स्तनभरनत	3
प्रबोधयन्तीव	9	स्तनं सहारं	2
प्रवासखिन्नं	9	स्मितदशन	6
प्रवेक्ष्यमाणा	9	हर्म्यं प्रयाति	5
भवतु तव	8		
मत्तालियूथ	10		

Index of verses in the
Śṅgāra-rasāṣṭaka

Pratika	No. of verse	Pratika	No. of verse
अन्धीभूतः कुसुम	6	अविदितसुखदुःखं	1
अयि कान्ते	2	आयाति याति	4

Pratika	No. of verse	Pratika	No. of verse
उन्मत्तवृद्धभ्रमति	4	पद्मभ्रान्त्या	6
कदा कान्तागारे	2	पद्माङ्कुराणि	4
का काबुला	8	प्रसीदेति क्रोशन्	2
कान्तावियोग	4	भङ्क्त्वा भोक्तुं	5
कान्ताविश्लेष	5	मदकलमदिरा	1
गन्धाढ्यासौ	6	मम तु मतम्	1
छायामम्भोजिनीनाम्	5	मार्गाचलव्यति	7
जडमतिरिह	1	शयानः कान्तायाः	2
तं वीक्ष्य	7	शैलाधिराजतनया	7
ताराकारास्तृषार्तो	5	संकेत वाक्यम्	8
दावाग्निः कथम्	3	सायं नायम्	3
धावद्धोर	3	सा सा तु	8
निक्षेप एव	7	स्थातुं गन्तुं	6
निद्रां गता	8	हन्तेदं निरणाधि	3

Index of verses in the
Śṅgāra tilaka

Pratika	No. of verse	Pratika	No. of verse
अङ्गानि चम्पक	3	किं मे करिष्यति	4
अन्तर्गता	15	किं रुष्टासि	7
अपूर्वो दृश्यते	17	कुन्दने दन्त	3
आयाता मधु	2	कुसुमे कुसुमोत्पत्तिः	18
आर्यं सुविमल	6	कोयस्त्वया	19
आश्लेषमर्पय	19	क्लेशः श्लाघ्यतरः	9
इन्दीवरेण नयनं	3	क भ्रातश्चलितो	14
उच्चैः समर्पय	19	खिन्नाहं तव	10
एको हि खञ्जन	4	ग्रसति तव	6
कथाभिर्देशानां	8	ग्रहणसमय	6
कन्दर्पे हर	2	ग्रामश्चौरै	12
कस्तूरीवर	7	जानामि नो	4
कान्तायाः स्तन	1	भटिति प्रविश	6
कान्ते कथं	3	ततो यावल्लीला	8
क किमास्य	10	तापाय केवलमसौ	15
किं ते नास्ति	14		

Pratika	No. of verse	Pratika	No. of verse
तासामेव स्तन	16	बाहू द्वौ	1
ते ते मन्मथ	5	यत्कान्ताकुच	9
ते सर्वे मनुजा	5	यत्कुम्भकार	15
त्वद्वक्त्राम्बुज	5	यामिन्येषा	12
दग्धानामव	1	ये ये खञ्जन	5
दूराद्ददइति	17	रागो न	7
दृष्टः करोति	4	लब्धं कुम्भ	9
दृष्टिं देहि	13	वस्त्रान्तं शठ	10
दृष्ट्वा यासां	16	वाणिज्येन गतः	11
देशत्यागः परम	16	वातं चेत्	14
निद्रां यातो	12	व्याघ्रः कोकिल	2
निर्माल्योर्ज्जित	10	श्रूयते हि	13
नो लुप्तं सखि	7	श्रीणी तीर्थ	1
प्राणा यान्तु	2	श्लाघ्यं नीरस	9
प्रातस्तज्जननी	11	श्लेष्माणं विनिहन्ति	14
प्रायो मूर्खः	16	सपत्नीव प्राची	8
बालाहं नव	11	समायाते कान्ते	8
बाला चाहं	12	सा बाध्यते	15
बाले तव	18	सायं संप्रति	11
		सोऽस्तु प्रिय	19

Index to the doubtful verses of the
Meghadūta

Pratika	No. of verse	Pratika	No. of verse
अक्षय्यान्तर्भवन	4	आसारेण त्वमपि	1
अत्रोद्भ्रान्तः किल	13	इत्याख्याते सुरपति	7
अध्वक्लान्तं प्रति	1	इत्यागन्तून् रमयन्ति	11
अन्वेष्टव्यामवनि	2	इत्थंभूतं सुरचित	11
अन्वेष्टव्यैः कनक	14	उद्गायद्भिर्धनपति	1
अम्भोविन्दु	3	एकप्रख्या भवति	11
आनन्दोत्थं नयन	5	एकः सूते	10
आमोक्तव्यामयमित	2	कान्तां सुप्ते	11
आश्वास्यैव	6	कामक्रीड़ाविरहित	11

Pratika	No. of verse	Pratika	No. of verse
केकोत्कंठाः भवन	15	मन्दाराणामनु	14
केषां न स्यात्	9	मेघस्यास्मिन्नति	8
घर्मान्तोऽस्मिन्	11	यक्षागारं विगलित	10
तं संदेशं	9	यत्रोन्मत्तभ्रमर	15
तद्गोहिन्याः	10	यत्संदिष्टं प्रणय	10
तस्मादद्रे	10	योधाग्रण्यः प्रति	12
तस्योत्संगे	7	लाक्षारागं चरण	16
तुंगेन त्वां	1	वासश्चित्रं मधु	16
त्वामासाद्य	3	वित्तेशानां न च	5
दिक् संसक्त	11	वैभ्राजाख्यं विबुध	4
दूरीभूतं प्रतनुमपि	11	शष्पश्यामान्	19
हृष्टा यस्यां	19	शापस्यान्तं सदय	17
धारासिक्त	10	शैलादाशु त्रिनयन	6
न त्वार्यायाश्चरण	8	शैलोदग्रास्त्वमिव	12
नान्यस्तापः	5	श्रुत्वा वार्ता	17
नाप्यन्यस्मात्	5	श्रेणीभूताः परि	3
नित्यज्योत्स्नाः	15	संक्रीडन्ते मणिभि	14
पत्रश्यामा दिनकर	12	संयोज्यं तौ	17
पुष्पोदभेदं सह	16	संलक्ष्यन्ते सलिल	19
प्रत्यादिष्टाभरण	12	सत्कारार्द्रः फलति	1
प्रद्योतस्य प्रिय	13	सत्वं रात्रौ	18
प्राणांस्तस्या जन	9	साभिज्ञानप्रहित	6
प्रातः कुन्द	6	सोत्कंपानि प्रिय	3
प्राप्योदन्तं	9	स्थित्वा स्थित्वा	7
बद्धालापाः बहि	4	स्निग्धाः सख्यः	18
भूयो भूयः	2	हंसश्चेणीरचित	15
भोगानिष्टानति	17	हारांस्तारांस्तरल	19
मत्वागारं कनक	7	हैमं ताल	13
मन्दाकिन्याः सलिल	14		

Index to the
stray verses attributed to Kālidāsa

Pratika	No. of verse	Pratika	No. of verse
अकृशं नितम्ब	1	इन्दौ यत्	3
अघटितघटितं	2	इयमनुनय लीला	40
अङ्कं केऽपि	3	उत्कंठाघटमान	62
अङ्गीकरोति गुण	67	उत्कंठाभर	66
अत्यायतं नयनयो	1	उत्पन्नसौहृदानां	17
अदातृमानसं	4	उद्ग्रीवैस्तृषितै	31
अद्य धारा	5, 6	उपचारः कर्तव्यो	17
अधरस्य मधुरिमाणं	7	उभार्जितानां वित्तानां	18
अधूलीमाधुर्यं	16	एकः सूते	25
अनङ्ग वाणै	10	एको गोत्रे	71
अनवलोकनमेव	13	एणीदृशामेक	8
अन्धो बल्लभ	54	एतद्वो मानुषाः	15
अपांगपातै	8	एतस्याः स्तन	19
अभूत्प्राची	9	एतानि निःसह	20
अम्भोजपत्रा	10	एते च तीर	20
अम्भोधिदीर्घा	10	एषा धारेन्द्र	21
अयि खलु	69	कचभारात्कुच	22
अरुणकिरण	11	कथमप्युन्नमित	55
अरे रामा	12	कपर्दी कैलासं	53
अवचनं वचनं	13	कपिकंपित	35
अवयवावरणं	13	करकलित	29
अविवेकमति	14	करेण रोषात्	45
अशीलोम्भसा	15	कञ्चनाथं राहुः	53
अहो मे	16	कल्याणी ते	25
आकृष्य चापं	37	कवितायां परि	7
आलम्बितोज्झित	20	कविमतिरिव	23
आवयोरन्तरं वेत्ति	21	कवीनां मानसं	24
इतीव नेत्राकृति	45	कश्चिद्वाचं	25
इत्यन्तःपुर	74	कान्तापाद	61
इत्यूहन्ते सुधांशुं	78	का वा कथा	31

Prātika	No. of verse	Pratika	No. of verse
किं कुर्मः	76	जम्बूफलानि पक्वानि	35
किं जीवितं	26	जाते जगति	36
किनर्यः कल	52	ज्योत्स्नापीयूष	64
किं पौरुषं	26	टटं टटं	63
किं वक्ष्यन्त्यप	30	तत्क्षोभाद् जल	31
किं बाधनं	26	तत्पादाहति	62
किराते चाकर्णं	48	तत्रत्यैरिव	77
कीर्तिस्ते नृप	27	तत्र सन्ति	42
कुचकचभारात्	22	तत्रैव मां	75
कुनृपतिरिव	68	तत्सान्द्रं निशि	3
कुर्वीथाः श्वशुरस्य	28	तथाप्यन्तः	44
केदारोदर	18	तथाविधं पौरुषम्	33
कैलासस्थशिला	56	तथैव संकल्प	37
कैलासे सुरगण	52	तदपि च	34
क्रमसरलित	29	तदाभवत्तत्	73
क्रान्तं येन	46	तदीयमाश्याम	41
काकृत्यं शश	30	तद्विश्लेष	76
क्षणात्क्षीणा	9	तमालतरु	43
धारं जलं	60	तरालतवाले	29
क्षिप्तो वा	78	तस्य तस्यो	57
क्षीरोदाम्भसि	31	तस्याः प्रसादाय	45
खिन्नं मण्डलम्	32	तातस्य कूपो	60
गतच्छायश्चन्द्रो	9	तादृग् यामवती	76
गिरां देवा	16	तारतार	38
गुणिन इव	68	तुलायामारोप्य	16
गेहे वा	28	तृणैर्विधीयते	49
चन्द्रः क्षीरमिव	31	ते यान्ति	39
चरमगिरि	11	त्यज मनसिज	40
चलति शिशिर	11	त्रिभुवनविजय	40
चेतः स्वास्थ्यम्	30	त्वत्सादृश्य	59
चेतो भुवश्चापलतो	33	त्वामायान्ति	61
जगति विदित	34	दयिताघर	65
जटालिततटी	43	दिनेषु गच्छत्सु	41

Pratīka	No. of verse	Pratīka	No. of verse
दिवा काक	42	प्रियायां स्वैरायाम्	48
दिवापि जलदो	43	वभार कान्ति	41
दुःखायै वांति	4	बहूनामल्पसाराणां	49
दूरारोहो भवति	46	बाहू मृणाल	67
दृष्टा सती	75	ब्रह्माभूच्चतुराननः	27
देवेनाप्रति	74	भर्तारं सुख	28
दोषाणामुप	30	भवति हि	69
द्यूते रात्रिरियं	74	भवभूतिः शुक्	72
धृताभिसरणव्रता	43	भोजनं देहि	50
ध्रुवमस्ति हि	65	मण्डलाभोगिन	51
न दीपा	9	मत्तानां कुसुम	52
न बोधयामास	73	मयैव मुक्त	37
नयसि गरिष्ठ	47	महाराज श्रीमन्	53
नवकुवलय	34	मां चाकृष्य	27
न वक्ति प्रेमाद्रं	44	माहिषं च	50
न ह्येकस्मिन्	25	मुखमंसविवर्ति	55
निर्याति स्वरया	77	मुद्गदाली गद	54
नेत्रनीलोत्पल	70	मुसल किसलयं	34
नो दृष्टेति	62	मुहुरंगुलि	55
पतितः पतितः	65	मृगः पश्चात्	48
पदे पदे	8	मेघैरन्तरितः	59
पादन्यासं क्षिति	46	मेरी मन्दर	56
पिण्डीभूतं हरस्य	64	यच्चास्त्रं हर	58
पुंखानुपुंखयति	67	यतो दत्तकरे	51
पयः पारावारं	53	यत् त्रैलोक्य	58
पयोधराकार	45	यत् त्वन्नेत्र	59
पुष्पं श्यामा	64	यत्र खलाश्च	14
प्रतिषेधाक्षर	55	यत्र हंस	24
प्रत्यङ् मुक्तं	78	यद्दाहशीलस्य	33
प्रसह्य नीतो	37	यन्मे श्रोत्र	58
प्रागेव प्रथमान	32	यं यं नृपो	57
प्राप्य प्रमाण	47	यस्य गौरी	39
प्रियाप्रेम	48	यस्यास्ति सर्वत्र	60
		युवतिजन	11

Pratika	No. of verse	Pratika	No. of verse
ये च त्वद्	59	सर्वं तुल्यम्	61
रक्तस्त्वं नव	61	सर्वस्य द्वे	71
रक्ताशोक कृशोदरी	62	सह्याद्रावपि	56
स्तार्ता तित्तिरी	38	संदर्शय प्रिय	75
राजाभिषेके	63	संभोगभृष्ट	70
रूपं लोचन	58	सा किं क्रिया	26
लक्ष्मीक्रीडा	64	सारंगं कति	3
लोकालोक	56	सुकविद्वितयं	72
लिप्ते केरल	77	सुतं पतन्तं	73
वनिताकर	65	सोपानमार्गे	63
ववुरेव मलय	66	सोऽयं चन्द्रः	46
विधिरेव तानि	2	स्कन्दो मन्द	27
वीतं विदुम	32	स्तनभरदर	40
वीथीषु वीथीषु	8	स्त्री पुं वच्च	71
वृद्धो यूना	71	स्थितमतिचिर	29
वेणी विडम्बयति	67	स्थितौ तस्यां	29
व्यतिकरेण तद्	13	स्नाताः तेषुति	74
व्यसनिन इव	68	स्नेहं भृत्य	28
व्यासे जाते	36	स्मर क्रीडा	12
शब्दोऽयं पर	52	स्मितज्योत्स्ना	44
शान्तं कुण्डल	32	स्वदेशरागेण	60
शिवशिरसि	69	स्वप्न प्रसीद	75
शिव शिव	69	हरमूर्तिरिव	23
शून्यं मनः	20	हस्ताच्छ्युतो	63
सखेदोऽहं मोहं	12	हंसः किंस्वद्	78
सप्तद्वीप कर	19	हा धिक् सा	76
समागतानां कुटिलै	10	हुताशनश्चन्दन	73
समुदगयोर्वारण	41	हेमाम्भोरुह	77
सरोहंसोत्तंस	12		

**A Consolidated Index to stray verses and verses of the
minor poetical works attributed to Kālidāsa.¹**

Pratīka	Name of work	No. of verse	Pratīka	Name of work	No. of verse
*भकुशं नितम्ब		1	*अदातृमानसं		4
अक्षय्यास्तर्भवन	Md.	4	*अद्य धारा		5, 6
अक्षणोरञ्जनं	P	15	अधरकिसलयाग्र	R	v-15
अगुरुसुरभि	R	v.12	अधररुचिर	R	iii-24
*अघटितघटितं		2	*अधरस्य मधुरिमाणं		7
*अङ्गं केऽपि		3	अधिवसति वसन्ते	P	12
अङ्गनिधाय	St (Add)	6	*अधूलिमाधुर्यं		16
अङ्गानि चम्पक	St.	3	अध्वक्लान्तं प्रति	Md.	1
अङ्गानि निद्रा	R	vi-11	अनङ्गसंदीपन	R	i-12
अङ्गान्यनङ्ग	R	vi-9	*अनङ्गवाणै		10
*अङ्गीकरोति		67	*अनवलोकनमेव		13
अतारि कपिता	Mp.	9	अनुगतमुखराभिः	R (a)	12
अतिशयपद्माभि	R	ii-27	अन्तर्गतामदन	St.	15
*अत्यायतं नयनयो		1	अन्वीभूतः कुसुम	S	6
अत्रोद्भ्रान्तः किल	Md.	13		B	2
अथ दृष्ट्वा	Mp.	4			

1. The *Pratīkas* of the feet of the stray verses have been indicated by asterisks. As regards the spurious verses of the *Meghadūta*, we have given the number in our list of such verses. The following abbreviations have been used :—

B-Bhramarāṣṭaka	Nr Navaratna-mālā
G-Gaṅgāṣṭaka	P-Puṣpabāṇa-vilāsa
K-Kunteśvara-dautya	R-Rtu-saṃhāra
M-Maṅgalāṣṭaka	R(a)-Do (additional verses)
Md-Meghadūta (doubtful verses)	S-Śṛṅgāra rasāṣṭaka
Mp-Mahāpadya	St-Śṛṅgāra-tilaka [The addi- tional verses of this work have been indicated by 'Add' against the abbrevia- ted title of the work.]
Ng-Navagraha-stotra	

Pratīka	Name of work	No. of verse	Pratīka	Name of work	No. of verse
*अन्धो वल्लभ		54	अवदुतटघटित	Nr	6
अन्या प्रकाम	R	iv-14	*अवयवावरणं		13
अन्या प्रियेण	R	iv-16	अवाङ्मुखो	R	i-13
अन्यश्चिरं	R	iv-17	अविदितसुखदुःखं	S	1
अन्वेष्टव्यं शयने	Md	2	*अविवेकमति		14
अन्वेष्टव्यैः कनक	Md.	14	*अशीतेनाम्भसा		15
अपगतमदरागा	R	v-11	अश्वः सप्त	M	8
अपहरति	R	ii-26	असकलहसित	K	
अपहृतमिव	R	ii-22	असमशर	R (a)	12
अपहृत्य मनः	St (Add)	2	असह्यवातोद्गत	R	i-10
*अपाङ्गपातै		8	असितनयन	R	iii-24
अपायि मुनिना	Ml	9	अस्थिवद्दधि	M	1
अपूर्वो दृश्यते	St (Add)	1	*अहो मे		16
अभिमततरत	R	v-10	आकंपयन् कुसुमिताः	R	vi-22
अभिमुखमभि	R (a)	11	आकंपयन् फल	R	iii-10
अभीक्ष्णमुच्चै	R	ii-10	आकंपितानि हृदयानि	R(a)	1
*अभूत्प्राची		9	*आकृष्य चापं		37
अभ्यंजनं	R	iv-17	आक्रन्दतीवो	R	iv-7
अमन्य मुर	Mp.	9	आगमविपिन	Nr	1
*अम्भोजपत्रा		10	आदीप्तबह्नि	R	vi-19
*अम्भोधिदीर्घा		10	आधूयमाना	R	iv-10
अम्भोबिन्दुग्रहण	Md.	3	आनन्दोत्थं नयन	Md.	5
अम्भोरुह	R	iii-17	आनर्तयन्	R	iii-10
अयमिति	R	ii-27	आनीते रमणे	P	25
*अयि खलु		69	आपक्वशालि	R	iii-1
अयिमन्मथ	St. (Add))	2	आपूरयन्ति	R	iii-19
अये कान्ते	S	2	आमूलतो विद्रुम	R	vi-16
*अरुणकिरण		11	आमोक्तव्यामयमित	Md.	2
*अरे रामा		12	आम्नीमञ्जुल	R	vi-28
अलंक्रियन्ते	R	iv-2	आयाता मधु	St.	2
अलिरसौ	B	6	आयातियाति	S	4
*अवचनं वचनं		13	आयोजिताः	R	ii-20

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
आर्य सुविमल	St.	6	उच्छवासयन्त्यः श्लथ	R	vi-8
*आलम्बितोज्झित		20	उत्कंठयत्यतितरां	R	iii-15
आलम्बिहेम	R	vi-24	उत्कंठयन्ति सहसा	R	iii-11
आलिप्यते	R	vi-12	*उत्कंठघटमान		62
*आवयोरन्तरं वेत्ति		21	*उत्कंठाभर		66
आश्लेषमर्पय	St.	19	*उत्पन्नसौहृदानां		17
आश्वस्यैवं प्रथम	Md.	6	उत्प्लुत्य भेक	R	i-18
आसाद्य तत्	R	iv-7	उद्गायद्भिर्धनपति	Md.	4
आसारेण त्वमपि	Md.	1	*उद्ग्रीवैस्तृषितै		31
आस्ते म्लानं	P	21	उद्द्योतितान्युप	R	vi-23
आः कर्णज्वर	P	6	उद्वेल्लदभुज	Mp.	5
इच्छानुकूल	R	ii-20	उन्मत्तवद्भ्रमति	S	4
*इतीवनेत्राकृति		45	*उपचारः कर्तव्यो		17
*इत्यन्तःपुर		74	उपरिनिहित	R (a)	3
इत्याख्याते सुर	Md.	7	उपहसति वसन्तः	R (a)	6
इत्यागन्तुन् रमयति	Md.	13	*उपार्जितानां वित्तानां		18
*इत्यूदन्ते सुधांशुं		78	उषसि वदन	R	v-13
इत्येतदग्रह			उषसि शयन	R	v-12
इत्येतद्वर M Concluding Verse			एकप्रध्या भवति	Md.	18
इत्येते पतयः	M	6	एकः सूते	Md.	16
इत्थं विचिन्तयति	B	8	*एकः सूते		25
इत्थम्भूतं सुरचित	Md.	8	एकाकिनी वद	St. (Add)	8
इन्दीवरेण नयनं	St.	3	*एको गोत्रे		71
*इन्दौयत्		3	एको हि खंजन	St.	4
इन्द्राणी मघवा	Ng	6	*एणीदृशामेक		8
*इयमनुनयलीला		40	एतत्पयोधर	St. (Add)	4
इयं व्याधायते	St. (Add)	3	*एतद्वो मानुषाः		15
इषुभिरिव	R	vi-27	एतस्मिन् सहसा	P	23
इह निवसति	K		*एतस्याः स्तन		19
ईषत्तुषारैः कृत	R (a)	2	एतस्याः सुदृशः	P	16
उक्षणं तदु	Mp.	8	*एतानि निःसह		20
उच्चैः समर्पय	St.	19			

Pratīka	Name of work	No. of verse	Pratīka	Name of work	No. of verse
*एते न तीर		20	करुणापूत	Nr	7
एनं निवारय	St. (Add)	11	*करेण रोषात्		45
एषा चन्दन	P	7	करोति कामः	R	vi-11
*एषा धारेन्द्र		21	करोति लावण्य	R	vi-9
एषोत्पातपरंपरा	P	10	कर्णान्तरेषु	R	ii-20
ओष्ठावभास	R	iii-18	कर्णान्तुदमेव	P	26
ओंकारपंजर	Nr	1	कर्णेषु योग्यं	R	vi-5
कङ्कलिपुष्प	R	iii-18	कर्णेषु च	R	iii-19
*कचभारात्कुच		22	*कलानाथं राहुः		53
कटाक्षाश्च शरायन्ते	St. (Add)	3	कलानाथं राहुः	Mp.	6
कृत्यक्षोणि करोटयः	G	1	कलापचक्रेषु	R	i-16
*कथमप्युन्नमित		55		R	ii-14
कथमेतत्कुच	St. (Add)	5	कलापिनः कलान्त	R	i-16
कथाभिर्देशानां	St.	8	कल्याणि चन्दन	St (Add)	6
कदम्बसर्जार्जुन	R	ii-17	*कल्याणी ते		25
कदा कान्तागारे	S	2	कल्हारपद्म	R	iii 15
कनककमल	R	v-13	*कवितायां परि		7
	R (a)	3	*कविमतिरिव		23
कन्दर्पबाण	R	vi-18	*कवीनां मानसं		24
कन्दर्पदर्प	R	vi-24	कश्चिज्जागर	P	1
कन्दर्पेहर	St.	2	*कश्चिद्वाचं		25
कन्यायुग्म	Ng.	4	कस्तूरीतिलकं	St. (Add)	9
कपदी कैलासं	Mp.	6	कस्तूरीवरयत्र	St.	7
*कपदी कैलासं		53	कंठालिगनतत्परे	P	3
कपिकुलमुपयाति	R	i-23	कंठे घर्घर	G	8
*कपिकंपित		35	काकाबला	S	8
कपोलदेशा	R	ii-15	काकोलाः कति	G	1
कमलवनचिता	R	i-28	काचित्सार्वजनीन	P	15
करकमलमनोज्ञाः	R (a)	4	काचिद्विभूषयति	R	iv-13
*करकलित		29	काञ्चीगुणैः कांचन	R	iv-4
करकिसलय	R (a)	6	कादम्बसारस	R	iii-8
करसरसिजसंगात्	P	9			

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
कान्तां च	R (a)	5	*किं पौरुषं		26
कान्तां सुप्ते	Md.	18	किं भ्राम्यस्यटवी	P	6
कान्ताननद्युति	R	vi-18	किं मे करिष्यति	St.	4
*कान्तापादतला		61	किं रुष्टासि	St.	7
कान्तायाः स्तन	St.	1	*किं वक्ष्यन्त्यप		30
कान्ता वियोग	S	4	*किं वाधनं		26
	R	vi-26	*कीर्तिस्तेनृप		27
कान्ताविश्लेष	S	5	*कुचकच		22
कान्ते कथं	St.	3	कुटजपुष्प	B	6
कान्ते दृष्टिपथं	P	3	*कुनृपतिरिव		68
कान्तो यास्यति	P	8	कुन्देनदन्त	St.	3
कामं च	R	iii-25	कुन्दैः सविभ्रम	R	vi-23
कामक्रीडाविरहित	Md.	8	कुमुदमपि	R	iii-23
कारण्डवानन	R	iii-8	कुमुदरुचिर	R	iii-26
कालागुरुप्रचुर	R	ii-21	कुमुदिनीकुल	B	6
कालिदास इमं	M	2	कुम्भीपाकगतं	G	7
कालिदासेन सहितो	M	4	कुर्युर्यदिह	P	5
*कावा कथा		33	कुर्वन्ति कामं	R	vi-15
कावेरी सरयू	M	7	कुर्वन्ति कामि	R	vi-17
काशांशुका विक्रच	R	iii-1	कुर्वन्ति केश	R	iv-15
काशर्मही शिशिर	R	iii-2	कुर्वन्ति नार्यः	R	iv-5
*किराते चाकर्णं		48	कुर्वन्ति हंस	R	ii-21
किर्काणिकार	R	vi-20	कुर्वन्तिनार्यो	R (a)	2
किं किमास्य	St.	10	कुर्वन्त्यशोका	R	vi-16
किं किशुकैः	R	vi-20	*कुर्वीथाः श्वशुरस्य		28
*किं कुर्मः		76	कुवलयदलनीलै	R	ii-22
किं च त्वं	G	1	कुसुमभर	R	ii-26
किं चायं वितनोति	P	8	कुसुमशरकृशानु	P	9
*किं जीवितं		26	कुसुमितसह	R	vi-27
किं ते नास्ति	St.	10	कुसुमे कुसुमोत्पत्तिः	St.	17
किंवासाभरविन्द	Mp.	5	कुसुम्भरागा	R	vi-4
*किनर्यः कल		52	कूजद्विरुमद	R	vi-21

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
कृतवितत	R	v-11	गङ्गाद्वारमुपेत्य	G	4
कृतं सरः	R	i-19	गङ्गाम्भःकणिका	G	5
कृतापराधान्	R	v-6	गङ्गावाह	M	3
कृतावतंसैः	R	ii-18	गङ्गासागर	M	Concluding verse
केकोत्कंठा भवन	Md.	15	गङ्गाविन्धु	M	7
केतुचैमिति	Ng.	9	गङ्गे देवि	G	3
*केदारोदर		18	गजगवयमृगेन्द्रा	R	i-27
केशाभितान्त	R	iii-19	गण्डं		
केपां न स्यात्	Md.	9	गण्डेषु पाण्डुः	R	vi-10
*क्षितो वा		78	*गतच्छायश्चन्द्रो		9
*क्षीरोदाम्भसि		31	गन्तुं त्वं यतसे	P	23
*खिन्नं मण्डलम्		32	गन्धाढ्यां नव	B	3
कैलासं च	Mp.	8	गन्धाढ्यासौ	S	6
*कैलासस्य शिला		56		B	2
*कैलासे सुर		52	गभस्तिभिर्भानु	R	i-15
कोपस्त्वया यदि	St.	18	गलितकुसुम	R	v-12
*क्रमसरलित		29	गन्धेयमाणं सहिषी	R	i-21
*क्रान्तं येन		46	गात्राणि कन्दर्प	R	vi-8
क्लेशः श्लाघ्यतरः	St.	9	गात्राणि कालीयक	R	iv-5
क्वचित्प्रभिन्ना	R	ii-2	गावः काम	M	8
क्वचिद्विचित्रं	R	i-2	*गिरां देवी		16
क्वचित्तगर्भ	R	ii-2	गुह्यं द्विरेफो	R	vi-14
क्वणितकनक	R	iii-24	*गुणिन इव		68
क्वनाम	Mp.	9	गुरुभारकुच	R(a)	7
क्व प्रस्थितासि	St. (Add)	8	गुरुणि वासांसि	R	vi-13
क्व भ्रातश्चलितोऽसि	St.	13	गुरुणि वासांस्यबलाः	R	v-2
*क्वाकृत्यं शम		30	गुह्यं निगनगण्ड	P	19
क्वापि प्रयाति	R	iii-25	गृहीतताम्बूल	R	v-5
*क्षणात्क्षीणा		9	*गेहेवा		28
क्षपावसाने	R	v-7	गौरी श्री	M	2
*क्षारं जलं		60	ग्रमति तव	St.	6
खिन्नाहं तव	St.	10	ग्रहणसमय	St.	6
खेदं वृथा	St. (Add)	4			

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
ग्रामश्रौरै	St.	12	*जगति विदित		34
ग्लपयन्ति मृग	R	i-25	*जटालिततटी		43
घनागमः कामि	R	ii-1	जडमतिरिद	S	1
घनाब्धकारी	R	ii-10	जनस्य चित्तं	R	i-5
घर्मान्तोऽस्मिन्	Md.	11			v-3
घूर्णन् मूर्ध्ना	B	1	जनस्य सेव्या	R	v-4
घ्राणं करेण	R	vi-26	जनितरुचिर	R	ii-26
चकितवनकुरुङ्गी	P	12	जम्बूनिम्ब	M	4
चक्षुर्जाड्यम्	P	24	*जम्बूफलानि		35
चक्षुर्मौलनम्	P	26	जलदसमय	R	ii-28
चञ्चन्मनोज्ञ	R	iii-3	जलभरणमितानाम्	R	ii-27
चण्डालं तरलं	G	7	*जाते जगति		36
चन्द्रः कर्कटकः	Ng.	2	जानामि नो	St.	4
*चन्द्रः क्षीरमिव		31	जालान्तरेण	St (Add)	11
चन्द्रेलोक	P	26	जावालिर्जमदग्नि	M	5
चन्द्रो दहत्यपि	R	iii-9	जिघ्रत्यन्ननमिन्दु	P	16
चन्द्रो भास्कर	M	1	जीवांगिरस	Ng.	5
*चरमगिरि		11	ज्ञोरिः षट्	Ng.	3
*चलति शिशिर		11	ज्योतिष्मोमुखैः	G	3
चलेषु नीले	R	vi-5	ज्योत्स्नादुकूल	R	iii-7
चाग्नेयश्चतु	Ng.	2	*ज्योत्स्नापीयूष		64
चान्द्रीदिक्षु	P	23	ज्वलति पवन	R	i-25
चित्तं मुने	R	vi-23	भञ्जामारुत	Mp.	11
चित्तं विदारयति	R	iii-6	अटिति प्रविश	St.	6
चित्ते सापराधो	St (Add)	10	टटं टटं		63
चित्रं चित्रं	B	1	तक्रं घृत्वा	Mp.	7
चित्राङ्गोष्पज	Ng.	9	तटवितप	R	i-24
चूतद्रुमाः	R	vi-15	तडित्पताको	R	ii-1
चूतद्रुमाणां	R	vi-3	तडित्प्रभा	R	ii-10
*चेतः स्वास्थ्यम्		30	तडिद्भिस्सद्वेजित	R	ii-11
*चेतोभुवश्चापलतो		33	तडिल्लताशक्र	R	ii-19
छायां जनः	R (a)	5	*तत्क्षोभादजल		31
छायामम्भोजिनीनां	S	5	तत्तत्तीर्थगतेः	G	3

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
*तत्पादाहति		62	तं वीक्ष्य वेपथु	S	7
*तत्र सन्ति		42	तं संदेशं जल	Md.	9
*तत्रत्यैरिव		77	तां त्वं मे	Mp.	10
*तत्रैव मां		75	*तातस्य कूपो		60
तत्संगमाद्	R	iii-15	*तादृग् यामवती		76
*तत्सान्द्रं निशि		3	तापः शाम्यतु	P	24
*तथाप्यन्तः		44	तापाय केवल	St.	15
*तथाविश्रं पौरुषम्		33	ताम्रप्रवाल	R	vi-15
*तथैव संकल्प		37	*तारतार		38
तदखिलयवलम्ब्य	P	2	ताराकरास्तृषार्तो	S	5
*तदपि च किल		34	तारागग प्रचुर	R	iii-7
*तदाभवत्तत्		73	तासामेव स्तन	St.	16
*तदीयमाश्याम		41	तिग्यत्वं वत	P	13
तद्गेहिन्याः	Md.	10	तीव्रं निश्चसितं	P	14
तद्विघ्नः क्रियते	P	13	तुंगेन त्वां	Md.	1
*तद्विश्लेष		76	तुदति कुसुम	R	vi-27
तनूनि पाण्डूनि	R	vi-9	तुदन्तिचेतः	R	ii-4
तनूनि लाक्षा	R	vi-13	*तुलायामारोप्य		16
तन्त्रंशुकं पीन	R	iv-3	तुषारकुन्दे	R	iv-2
तन्त्रंशुकैः कुंकुम	R	vi-4	तुषारगौरा	R	i-6
तन्वी सा	P	21	तुषारसंघात	R	v-4
*तमालतरु		43	तृणाग्रलग्नै	R	iv-7
*तरलितवलि		29	तृणैर्विधीयते		49
तरुणिमकरुणा	Nr.	3	तृणोत्करैरुद्गत	R	ii-8
तरुविटप	R	ii-28	तृषाकुलं	R	i-21
तल्पे मा लुठ	P	14	तृषाकुलैश्चातक	R	ii-3
तस्मादद्रे	Md.	10	ते भ्राम्यन्ति	B	4
*तस्य तस्यो		57	तृषा महत्या	R	i-14
तस्याग्रे फणी	Mp.	8	ते ते मन्मथ	St.	5
*तस्याः प्रसादाय		45	तेनेयं मधु	B	5
तस्याः श्रीः	P	21	*ते यान्ति		39
तस्योत्संगे	Md.	7	ते शृण्वन्ति	G	4

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
ते सर्वे मनुजा	St.	5	*दुःखायैवाति		4
त्यक्त्वा दीर्घं	P	24	दूति त्वया	P	17
त्यक्ताम्बुभि	R	iii-4	दूतीदं नयनोत्पल	P	11
*त्यजमन		40	दूरं गच्छ	G	5
त्यजति गुरु	R	v-12	दूराद्दूति	St. (Add)	1
त्रिवालवलि	R	ii-25		St.	17
*त्रिभुवनविजय		40	*दूरारोहो भवति		46
त्वं प्रातोऽसि	P	22	दूरीभूतं प्रतनु	Md.	11
*त्वत्सादृश्य		59	दृष्टः करोति	St.	4
त्वद् वक्त्राम्बुज	St.	5	*दृष्टा सती		75
*त्वामायान्ति		51	दृष्टा जनः	R	vi-25
त्वामासाद्य	Md.	3	दृष्टाध्वगः	R	vi-26
दग्धानामव	St.	1	दृष्टा प्रिये	R	vi-18
ददाति सौभाग्य	R	vi-3	दृष्टा यस्यां	Md.	19
दधति कुच	R	ii-25	दृष्टा यासां	St.	16
दधति दिवस	R	v-14	दृष्टा स्फीतो	B	1
दन्तच्छदं प्रिय	R	iv-13	दृष्टि देहि	St.	14
दन्तच्छदैः सत्रण	R	iv-12	देवित्वत्पुलिनांगण	G	2
दन्ताग्रभिन्न	R	iv-13	*देवेनाप्रति		74
दयमान दीर्घं	Nr.	2	देशत्यागः परम	St.	16
*दयिताधर		65	दैवात्तां च	B	3
दष्टं बिम्बधिया	P	6	*दोषाणामुप		30
दावाग्निः कथम्	S	3	द्रागुत्तुङ्गधन	P	4
दिक् संसक्तः	Md.	11	द्रुमाः सपुष्पाः	R	vi-2
दिनकरपरि	R	i-22	द्वित्राण्यहानि कथम्	St(Add)	6
दिनान्तरम्यो	R	i-1	द्विरेफमाला	R	vi-1
*दिनेषु गच्छत्सु		41	धत्ते कंठगतान्	P	25
दिवसकरमयूखै	R	iii-23	धत्तेजनः	R	vi-13
*दिवा काक		42	*धनमिव कृपणस्य		68
*दिवापि जलदो		43	धम्मिल्लस्तिलकं	P	6
दिशतु तव	R	ii-28	धारासिक्तस्थल		11
दिशि दिशि	R	i-24	धावदधोर	S	3
दीयते नौ	St.(Add)	10			

Pratika •	Name of work	No. of verse	Pratika	Name of work	No. of verse
घिक् वां	B	4	नष्टं धनु	R	iii-12
धुन्वन्तिपक्ष	R	iii-12	न हन्ति	R	i-20
*धृताभिसंरणव्रता		43	न हन्त्यदूरे	R	i-14
*ध्रुवमस्ति हि		65	न हर्म्यं	R	v-3
नक्तं तथे	R (a)	5	नानामनोज्ञ	R	vi-25
नखपद	R	15	नान्यत्र क्षिति	G	2
नखमुख	Nr.	4	नाप्यन्यस्मात्	Md.	5
न चन्दनं	R	v-3	नार्यः प्रहृष्ट	R	iii-20
न चरीकरोति	P	18	नार्यो हरन्ति	R	vi-24
न त्वाद्दृशी	P	17	नासीद्गन्धो	B	1
न त्वार्याया	Md.	8	निक्षेप एव	S	7
न दन्तिनः	R	i-5	नितम्बदेशाश्च	R	i-6
*न दोषां		9	नितम्बदेशेषु	R	iv-3
नद्यो विशाल	R	iii-3	नितम्बविम्बः	R	i-4
न नूपुरै	R	iv-4	नितम्बविम्बानि	R	vi-4
न बाहु	R	iv-3	नितम्बबिम्बैः	R	i-4
*न बोधयामास		73	नितम्बिनीनां	R	i-5
न भवति	R (a)	7			vi-6
न भूषयन्ति	R	iv-4	नितान्तनीलो	R	ii-2
न भोगिनं	R	i-16	नितान्तलाक्षा	R	i-5
*नयसि गरिष्ठ		47	नित्यज्योत्स्नाः	Md.	15
नवकिसलय	P	9	निदाघकालो	R	i-1
नवकुरवक	R (a)	7	निद्रां गता	S	8
*नवकुवलय		34	निद्रां प्रयाति	R	iv-14
*न वक्ति		47	निद्रां यातो	St.	12
नवजलकण	R	ii-25, 26	निपातयन्त्यः परित	R	ii-7
नवप्रवाली	R	iv-1	निरस्तमाल्या	R	ii-12
नवरत्नमालिका	Nr.	10	निरीक्ष्य भर्तुन्	R	v-6
न वरीभरीति	P	18	निरीक्ष्यमाणा	R	vi-16
नवमलिल	R	ii-23	निरीक्ष्यभिन्ना	R	i-11
न वायवः	R	v-3	निरुद्धवातायन	R	v-2
न शक्नोते	R	i-10	निर्माल्यदाम	R	iv-15

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
निर्माल्योज्झित	St.	10	नो लिप्तं सखि	St.	7
*निर्यातस्त्वरया		77	नो वा जानन्ति	Mp.	10
निर्याति प्रिय	P	7	पञ्चालस्थवृष	Ng.	6
निर्याति दयिते	P	25	पटुतरदव	R	i-22
निवेशयन्ति प्रमदाः	R	i-7	पठित्वा शंकरः	M	3
निवेशितान्तः	R	v-8	पतत्येष शुको	B	7
निशाः शशाङ्क	R	i-2	पतन्ति मूढाः	R	ii-14
निशाक्षये याति	R	i-9	*पतितः पतितः		65
निशासु दीर्घा	R	v-7	पत्युर्वियोग	R	iii-9
निशासु दृष्टाः	R	v-10	पत्रं करे	Mp.	3
निशि मुललित	R	i-28	पत्रश्यामा दिन	Md.	12
निःश्वासवातैः	R	iv-11	पत्रान्तलग्न	R	iii-15
निःश्वासाः प्रचुरी	P	11	पथिकजन	R	ii-22
निःश्वासेन तिर	P	20			iii-24
निषिक्तविम्बाधर	R	ii-12	पदे पदे	R	i-5
नीतं जन्म	B	5	*पदे पदे		8
नीरक्षीरे गृहीत्वा	M	7	पद्मभ्रान्त्या	S	6
नीरन्ध्रमेतदवलोक्य	P	5		B	2
नीलोत्पलानि	R	iii-19	पद्मांकुराणि	S	4
नीलोत्पलैर्मद	R	iii-17	पद्यं करे	Mp.	3
नीहारपात	R	vi-22	पद्यं कस्य	Mp.	5
नृत्यप्रयोगरहितान्	R	iii-13	पयःपारावारं	Mp.	6
*नेत्रनीलोत्पल		70	*पयःपारावारं		53
नेत्राणां त्रितयं	M	3	*पयोधराकार		45
नेत्रान्तस्य चिरं	P	4	पयोधराश्चन्दन	R	i-6
नेत्रे जागरजं	P	22	पयोधरास्तोय	R	ii-19
नेत्रे निमीलयति	R	vi-26	पयोधरैः कुंकुम	R	v-9
नेत्रेषु लोलो	R	vi-10	पयोधरैर्भीम	R	ii-11
नेत्रोत्सवो हृदय	R	iii-9	परभृतकल	R (a)	6
नेष्यामि सूर्य	St. (Add)	6	परस्परांग	R	iv-11
नेष्टुर्य कल	P	13	परस्परोत्	R	i-19
*नो दृष्टेति		62	परिणतदल	R	i-26
नो रुष्टो	St (Add)	9	परिणतबहु	R	iv-18

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
परिष्वजन्ते शयने	R	ii-11	पूर्णाः पुण्य	M	7
परुषपवन	R	i-22	पृथुजघन	R	v-14
पर्यन्तसंस्थित	R	iii-3, 14	प्रकंपयंस्तत्	R	ii-17
पर्याकुलं निज	R	vi-21	प्रकामकामै	R	v-7
पर्युत्सुकं मानस	R	vi-15	प्रकामकामं	R	v-1
पलाशकुसुम	B	7	प्रकामकाला	R	v-5
पवनचक्रित	R	ii-23	प्रकुर्वते तस्य	R	i-6
पश्यन्ति नोन्नत	R	iii-12	प्रचण्डसूर्यः स्पृहणीय	R	i-1
पाकं व्रजन्ती	R	iii-10	प्रचण्डसूर्या	R	i-10
*पादन्यासं क्षिति		46	प्रचुरगुड	R	v-16
पादाम्बुजानि	R	iii-20	प्रतनुसित	R	ii-25
पानार्थिनो मधु	B	1	प्रतिदिशतु शरद्	R	iii-26
पापो ..	Ng.	10	*प्रतिषेधाक्षर		55
*पिण्डीभूतं हरस्य		64	प्रत्यङ्मुवत्तं		78
पित्रा ते मे	Mp.	10	प्रत्यादिष्टाभरण	Md.	12
पिबन्ति मद्यं	R	v-10	प्रत्यासन्नजन	P	4
पीनस्तनोरु	R	iv-7	प्रद्युम्नो नल	M	1
पीनोन्नत	R	iv-15	प्रद्योतस्य प्रिय	Md.	13
पीयूषश्रुति	P	24	प्रपीडयमानान्	R	iv-6
पुण्यं संप्रति M Concluding verse			प्रफुल्लचुता	R	vi-1
पुण्यो धर्म	M	5	प्रफुल्लनीलोत्पल	R	iv-9
पुष्पं च	R	vi-5	प्रफुल्ललोधः	R	iv-1
पुष्पं श्यामा		64	प्रबलपवन	R	i-24
पुष्पावतंस	R	ii-21	प्रबलमदन	R(a)	4
पुष्पासवा	R	iv-11	प्रबोधयन्तीव	R(a)	9
		v-5	प्रभिन्नवैदूर्यं	R	ii-5
पुष्पासवापोद	R	iv-11	प्रभूतशालि	R	iv-8
पुष्पोद्गम	R	iii-6	प्रयाचितास्तोय	R	ii-3
पुण्योद्भेदं सह	Md.	16	प्रयान्ति नद्य	R	ii-7
*पुंखानुपुंखयति		67	प्रयान्ति निम्ना	R	ii-13
पुंस्कोकिलश्चूत	R	vi-14	प्रयान्ति रागाद्	R	ii-10
पुंस्कोकिलस्य	R(a)	10	प्रयान्ति काले	R	v-2
पुंस्कोकिलैः कल	R	vi-21	प्रयान्ति मन्दं	R	ii-3

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
प्रयान्ति संगं	R	iv-3	प्रोत्कंठयन्ति	R	iii-5, 14
प्ररुद्धशालीक्षु	R	v-1	प्रोत्कुल्लपंकज	R	iii-10
प्रवासाखिन्नं	R(a)	9	फणातपत्रस्य	R	i-18
प्रवृत्तनृत्यं	R	ii-6	फणी मयूरस्य	R	i-13
प्रवृत्त नृत्यै	R	ii-16	बद्धस्तत्र	B	3
प्रवृद्धतृष्णो	R	i-15	बद्धालापा वहि	Md.	4
प्रवृद्धवेगैः	R	ii-7	बन्धूककान्ति	R	iii-25
प्रवेक्ष्यमाणा	R(a)	9	बन्धूकपुष्प	R	iii-5
प्रसरति	R	i-25	*बभार कान्ति		41
*प्रसह्य नीतो		37	बलाहकाश्चाशनि	R	ii-4
प्रसीदति क्रोशन्	S	2	बलाहकाः श्रोत्र	R	ii-3
प्रह्लादकः शिशिर	R	iii-9	बहुगुणरमणीयो	R	ii-28
*प्रागेव प्रथ		34			iv-18
प्राणाधिपो वसति	St (Add)	8	बहुतर इव जातः	R	i-26
प्राणानेव हरन्ति	P	8	बहूनामल्पसाराणां		49
प्राणा यान्तु	St.	2	बाणेशान	Ng	4
प्रणांस्तस्या जन	Md.	9	बाला चाहं	St.	12
प्रातः कुन्द	Md.	6	बालातपेषु	R	iv-13
प्रातस्तज्जननी	St.	11	बालातिमुक्त	R	vi-17
प्राप्ता शरन्नव	R	iii-1	बालाहं नव	St.	11
प्राप्ते निर्जनं	P	3	बाले तव	St.	18
*प्राप्य प्रमाण		4	बाहू द्वौ	St.	1
प्राप्योदन्तं प्रमुदित	Md.	9	*बाहू मृणाल		67
प्रायश्चित्तविधायिनी	G	6	विभ्रत्कामपि	P	1
प्रासादो ललना	G	2	विभ्राणा करपल्लवेन	P	7
प्रियङ्गुकालीयक	R	vi-12	बोद्धुं न शक्यं	P	5
*प्रियाप्रेम		48	ब्रह्मा चैव	Ng	9
प्रियामुखो	R	i-3	*ब्रह्माभूच्चतु		27
*प्रियायां स्वैरायां		48	ब्रह्मा वेद	M	6
प्रियावियोग	R	i-10	भंक्त्वा भोक्तुं	S	5
प्रिये प्रियङ्गुः	R	iv-10	*भर्तारं सुख		28
प्रीति परां	R	iii-8	*भवति हि		69
प्रीतोश्चत्थ	Ng.	5	भवतु तव	R(a)	8

Pratika ••	Name of work	No. of verse	Pratika	Name of work	No. of verse
*भवभूतिः शुक्र		72	मदालसाभि	R	vi-28
भारद्वाजकुलो	Ng	3	मधुसुरभि	R(a)	7
भास्वान् काश्यप	Ng	1	मध्ये निकुञ्ज	P	5
भास्वानुदेष्यति	B	8	मध्ये वतुल	Ng.	1
भिन्नाञ्जनप्रचय	R	iii-5	मध्येषु भिन्नो	R	vi-10
भुजंगवद्	R	ii-13	मनांसि भेतु	R	vi-1
भुजेषु संगं	R	vi-6	मनोज्ञकूर्पासक	R	v-8
भुवनविदितमासीत्	P	2	मनोहरकौञ्च	R	iv-8
भूभृत्कंदरदारिणी	G	6	मनोहरं काम	R	v-10
भूयोभूयः	Md.	2	मनोहरैः कुंकुम	R	iv-2
भोगाविष्टानविरत	Md.	17	मन्दप्रभात	R	iii-11
*भोजनं देहि		50	मन्दःकृष्ण	Ng.	7
भौमो दक्षिण	Ng	3	मन्दं प्रयान्ति	R	iii-3
भ्रमति गवय	R	i-23	मन्दाकिन्याः सलिल	Md.	14
भ्रमति पवन	R	i-26	मन्दानिला	R	iii-6
भ्रमन्ति मन्दं	R	v-7			vi-17
भ्रूक्षेपजिह्वानि	R	vi-11	मन्दाराणामनु	Md.	14
भ्रूविभ्रमाश्च	R	iii-17	मम तु मतं	S	1
मज्जज्जन्तु	G	1	मयि मानं	St.(Add)	10
मणिप्रकाराः	R	i-2	*मयैव मुक्त		37
मणिभंगमेचकाङ्गी	Nr	8	मरकतमणि	R	iii-21
*मण्डलाभोगिन		51	मलयपवन	R(a)	8
मत्तद्विरेफ	R	iii-6	*महाराज श्रीमन्		53
		vi-17	मा गाः प्रत्युपकार	M	11
मत्तः प्रियाः	R	vi-14	मातर्जहनु	G	7
*मत्तानां कुसुम		52	मातस्तव स्वरूपं	N	9
मत्तालियूथ	R(a)	10	मानम्लानमना	P	25
मत्तंभो मलया	R	vi-28	माहृष्टा	St. (add)	9
मत्वागारं कनक	Md.	7	मान्धाता ऋतु	M	5
मदकलमदिरा	S	1	मा मालतीं		
मदजनिता	R(a)	3	मार्गं समीक्ष्याति	R(a)	9
मदनशर	R(a)	11	मार्गाचलव्यतिकरा	S	7
मदान्वितानां	R	ii-15	मालत्याः कुसुमेषु	B	5

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
मालाः कदम्ब	R	ii-20	यत्तद्विष्णु	M	3
मासे मधौ	R	vi-24	*यत् त्रैलोक्य		58
*माहिषं च		50	*यत् त्वन्नेत्र		59
*मां चाकृष्य		27	*यत्र खलाश्च		14
मां दूरादरविन्द	P	4	*यत्र हंस		24
मुक्त्वा कदम्ब	R	iii-13	यत्रोन्मत्तभ्रमर	Md.	15
मुक्तो दैत्यगुरुः	St (Add)	9	यत्सन्दिष्टं प्रणय	Md.	10
मुखमम्ब मोदयतु	Nr	4	यथा प्रदोषाः	R	i-12
*मुखमंसविवर्ति		55	यदि कथमपि	St(add)	10
मुदित इव	R	ii-23	*यद्दाहशीलस्य		33
*मुद्रदाली गद		54	यद्यधः खन्यते	St(Add)	5
*मुसल किसलवं		34	यद्याविष्कुरुते	P	21
मुहुर्मुहुः	R	vi-9	*यन्मे श्रोत्र		58
मूर्धनोऽपनीय	R	iv-15	*यं यं नृपो		57
*मृगः पश्चात्		48	यः पठति	Nr	10
मृगाङ्गनायूथ	R	iv-8	यः पैठीन	Ng	8
मृगाः प्रचण्डातप	R	i-11	यः प्रातः	M Concluding verse	
मृगैः समन्ताद्	R	ii-9		Ng	10
मृदुपवन	R	ii-22	यः सार्पो	Ng	8
	R(a)	11	यस्मात्कैरव	P	23
मेघस्यास्मिन्	Md.	8	*यस्य गौरी		39
मेघावरोध	R	iii-7	यस्यालिकुलं	R	vi-28
*मेघैरन्तरितः		59	*यस्यास्ति सर्वत्र		60
मेचकमासेचनकं	Nr	9	या चन्द्रस्य	P	20
*मेरौ मन्दर		56	यातायातवशात्	P	11
यक्षागारं विगलित	Md.	10	यात्युन्नतः प्रपतति	St(add)	4
यक्षो वित्त	M	6	यामित्येवा बहुल	St.	12
*यच्चास्त्रं हर		58	*युवतिजन		11
*यतो दत्तकरे		51	यूनां मनः	R	iii-10
यत्कान्तपकुच	St.	9			vi-20
यत्कुम्भकार	St.	15	यां ध्यायन्नघ	G	8
यत्कोकिलः	R	vi-20	ये कीटा	B	4
यत्त्वदर्शनम्	P	19			

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
*येन त्वत्		59	*रूपं लोचन		58
येऽमी ते	B	4	रे पाराक	G	5
ये ये खंजन	St.	5	*लक्ष्मीक्रीडा		64
*ये च त्वत्		59	लक्ष्मीः कोकनदस्य	P	16
ये वर्धिताः	B	2	लक्ष्मीः कौस्तुभ	M	8
यैराकर्णि	G	4	लज्जान्वितं	R	vi-21
योधाग्रण्यः प्रति	Md.	12	लब्धं कुम्भ	St.	9
यौवनवन	Nr	8	लाक्षारामं चरण	Md.	16
*रक्तस्त्वं नव		61	लिखित्वा प्रददौ	Mp.	2
रक्ताशोक कृशो		62	*लिप्ते केरल		77
रक्तांशुकं परि	R	iv-16	लोकानन्दकरो हि	P	8
रक्तांशुका नव	R	vi-19	लोकालोक		56
रचयति जलदौघः	R	ii-24	लोलाधिभ्रुव	P	15
रचयितुमनसो मे	P	2	वक्त्रेषु हेमा	R	vi-7
रचितकुसुम	R(a)	4	वक्षोजग्रहणो	P	3
*रतार्ता तित्तिरी		38	वदनविजित	R(a)	4
रतिप्रभोगो	R	iv-12	वनद्विपानां नव	R	ii-15
रतिश्रमक्षाम	R	iv-6	वनानि धैर्यानि	R	ii-8
रत्नानीति चतु	M	8	वनान्तरे तोय	R	i-11
रम्यप्रदोऽसमयः	R(a)	10	*वनिताकर		65
रम्यं चैत्र	M	4	वप्राश्च चरु	R	iii-5
रविप्रभोद्भिन्न	R	i-20	वर्युवति	R	iii-23
रवेमंयूखैरपि	R	i-13, 17	वराङ्गनेव क्षिति	R	ii-5
रागः किं च	P	22	वराहयूथो	R	i-17
रागो न-	St.	7	वरोह कालं	R	v-1
राजन् तव	Mp.	1	वर्ण्यन्ते कति	Mp.	11
राजन्नभ्युदयोऽस्तु	M	5	*ववुरेव मलय		66
*राजाभिषेके		63	वसन्तयोधः	R	vi-1
राजेव चामर	R	iii-4	वस्त्रान्तं शठ	St.	10
रात्रिप्रजागर	R	iv-14	वहति विगत	R	iii-21
रात्रिर्गमिष्यति	B	8	वाक्यानि किञ्चित्	R	vi-11
राहुः सिंहल	Ng	8	वाचा मन्दिरकीर	P	20
रुचिरकनककान्तीन्	R(a)	11	वाचालं विकलं	G	7

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
वाणिज्येन गतः	St.	11	विभूषितान्युद्धत	R	ii-8
वातं चेत्	St.	14	विमलकिरण	R	iii-22
वातैः प्रफुल्ल	R(a)	1	विमलसुतनु	St. (Add)	10
वापीं जलानां	R	vi-3	विमुच्य वासांसि	R	i-7
वामकुच	Nr	2	विरहमसहमाना	P	12
वायुर्विवाति	R	vi-22	विलासवत्यो	R	i-12
वाल्मीकिः सनकः	M	5	विलासिनीनां	R	iv-2
वासश्चित्रं	Md.	16			v-9
विक्रमकमल	R	iii-26	विलीनपद्मः	R	iv-1
विकचवनकुसुम्भ	R	i-24	विलोक्यनूनं	R	i-9
		ii-24	विलोचनेन्दीवर	R	ii-12
विकसितव	R	iii-26	विलोलनेत्रोत्पल	R	ii-9
विकसितवन	R	ii-24	विलोलजिह्वः	R	i-14
विकीर्णविस्तीर्ण	R	ii-6	विलोलजिह्वाद्वय	R	i-20
विगतकलुषम्	R	iii-22	विवरीभरीति	P	18
विचित्रनीलै	R	ii-8	विवस्वता तीक्ष्ण	R	i-18
विजरीहरीति न	P	18	विविधमधुप	R(a)	8
वितेशानां न च	Md.	5	विशन्ति शय्या	R	v-5
विदधति भय	R	i-22	विशुष्ककंठा	R	i-15
विदह्यमानः पथि	R	i-13	विषाग्निसूर्या	R	i-20
*विधिरेव तानि		2	विष्णुर्जिष्ण्वधि	Ng	4
विधिवशेन	B	6	विष्णोः संगति	G	6
विनिःसृता लोहित	R	i-21	विस्तारयन् पर	R	vi-22
विपत्रपुष्पां नलिनी	R	ii-14	विहाय भृंगाः	R	ii-14
विपन्नमीनं द्रुत	R	i-19	वीणारवानुषंगं	Nr	7
विपाण्डुतां याति	R	iv-10	वीणावादन	Nr	6
विपाण्डुतारा	R	v-4	*वीतं विद्रुम		32
विपाण्डुरं कीट	R	ii-13	*वीथीषु वीथिषु		8
विपुलपुलिन	R	i-27	वृद्धि प्रयात्यनु	R	ii-7
विशोष्यते सुप्त	R	i-8	*वृद्धो यूना		71
विभाति शुक्ले	R	ii-5	*वेणी विडम्बयति		67
विभूषयन्तीव	R	v-8	वेला चाम्बु	M	2

Pratika	Name of Work	No. of verse	Pratika	Name of work	No. of verse
वैभ्राजाख्यं विबुध	Md.	4	*शिव शिव		69
*व्यङ्गिकरेण तद्		13	शिशिरसमय	R	v-16
*व्यसनिन इव		68	शुक्रो भार्गव	Ng	6
व्याधः कोकिल	St.	2	शुक्रो मन्द	Ng	1
व्याधिर्नैव	St.(Add)	9	शुक्लीकृतान्युप	R	iii-2
व्यासा त्वकीर्ति	Mp.	7	शुचौ निशीथे	R	i-3
व्यामर्दगलितेऽपि	P	1	शुचौ प्रिये	R	i-2
व्यालम्बि नील	R	iv-16	*शून्यं मनः		20
*व्यासे जाते		36	शेते जनः	R	iv-11
व्योम क्वचित्	R	iii-4	शेते शीतकरो	P	10
व्रजति शयन	R	v-11	शेफालिकाकुसुम	R	iii-14
व्रजतु तव	R	i-28	शैलादाशु	Md.	6
शक्रो देव	M	6	शैलाधिराजतनया	S	7
*शब्दोऽयं पर		52	शैलेयजाल	R	vi-25
शयानः कान्तायाः	S	2	शैलोदग्रास्त्वमिव	Md.	12
शय्यागृहं गुरु	R	ii-21	शोभां परां	R	vi-18
शय्यान्तदेश	R	iv-14	श्यामलिमसौकुमार्या	Nr.	3
शरदि कुसुम	R	iii-22	श्यामा लताः	R	iii-18
शरदि तरुण	R(a)	12	श्रवणतटनिषक्तै	R	v-13
शरभकुल	R	i-23	श्रान्तासि हन्त	P	17
शशाङ्कभाभिः	R	v-4	श्रिय इव	R	v-13
शशाङ्कभासां	R	vi-3	श्रियमतिशय	R	iii-21
शप्पश्यामान्	Md.	19	श्री कर्णाट	Mp.	11
*शान्तं कुण्डले		32	श्रीमत्पंकज	M	1
शान्तां मृदुल	Nr	5	श्रीमद्गोपवधू	P	1
शापस्यान्तं	Md.	17	श्रीमद्राजशिखामणे	M	8
शिप्रा वेत्र	M	7	श्रुत्वाध्वनि	R	ii-21
शिरसि बकुल	R	ii-24	श्रुत्वा वार्ता	Md.	17
शिरांसि काला	R	iv-5	श्रूयते हि	St.	13
शिरोरुहैः श्रोणि	R	ii-18	श्रेणीभूताः परि	Md.	3
शिरोरुहैः स्नान	R	i-4	श्रेयः स्वर्ग	G	6
*शिवशिरसि		69	श्रेणीतटं सु	R	iii-20
शिव शिव	P	9	श्रेणीतटं	St. (Add)	11

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
श्रोणी तीर्थ	St.	1	समृङ्गयुथैः	R	ii-15
श्रोत्रप्रियै	R (a)	1	समदमधुकराणां	R	vi-27
श्लाघ्य नीरस	St.	9	*समागतानां कुटिलै		10
श्लेष्माणं विनिहन्ति	St.	14	समागता राज	R	ii-1
श्वसन् मुहु	R	i-14	समाचितं व्योम	R	ii-2
श्वसिति विहगवर्गः	R	i-23	समाचिता प्रोत्थित	R	ii-5
षट् त्रिस्थः	Ng.	7, 8, 9	समाचिता सैकतिनी	R	ii-9
षट् त्रिस्थो	Ng.	1	समाचिताः प्रसन्नवर्णैः	R	ii-16
षट् सप्ताग्नि	Ng.	2	समायाते कान्ते	St.	8
षष्ठाग्निर्दश	Ng.	6	समीपवर्ति	R	vi-8
*सखेदोऽहं मोहं		12	समीरणः कं	R	ii-17
सचन्दनाम्बु	R	i-8	समुत्सुकत्वं	R	ii-9, 16
सततमति	R	iv-18	समुत्सुका एव	R	vi-8
सतोयनम्रा	R	ii-16	समुदगतस्वेद	R	i-7
सत्कारार्द्रः फलति	Md.	1	*समुदगयोर्वारण		41
सत्यं तद्	P	22	समुद्धृताशेष	R	i-19
स त्वं रात्रौ	Md.	18	समुपजनित	R	ii-27
सदा मनोज्ञ	R	ii-6	सम्पद्यते विधि	B	7
सदावगाह	R	i-1	सम्पन्नशालि	R	iii-16
सद्यः प्रोद्यन्	G	5	सरः खनन्	R	i-17
सद्यो वसन्त	R	vi-19	सरागकौषेय	R	v-8
सन्ध्यानां त्रितयं	M	3	सरांसि चेतांसि	R	iv-9
सपत्नीव प्राची	St.	8	सरिगमपध	Nr.	5
सपत्रलेखानि	R	iv-5	*सरोहंसोत्तंस		12
सपत्रलेखेषु	R	vi-7	सर्वं रसायन	R (a)	10
सपङ्क्ततोयात्	R	i-18	*सर्वं तुल्यम्		61
सपल्लवाः पुष्प	R	vi-16	सर्वं विस्मृतमेव	P	19
सप्तच्छदानुपगता	R	iii-13	सर्वत्र किंशुक	R	vi-19
सप्तच्छदैः कुसुम	R	iii-2	*सर्वस्य द्वे		71
*सप्तद्वीपकर		19	सर्वानुद्धृत्य	Mp.	7
सप्तांशद्वि	Ng.	5	सर्वे ते	M	4
सफेनलाला	R	i-21	सवल्लकीकाकलि	R	i-8
सभद्रमुस्तं	R	i-17	सवितुरुदय	R	v-15

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
सविभ्रमैः सस्मित	R	i-12	साश्रेमा	P	14
सवेथून् साध्वस	R	v-6	सा सा तु	S	8
सशीकराम्भोधर	R	ii-1, 17	सितेषु हर्म्येषु	R	i-9
ससंभ्रमालिगन	R	ii-6	सिध्यन्ति कुत्र	P	17
ससाध्वसैर्भेक	R	ii-13	सीमान्तराणि	R	iii-16
सह युवति	P	2			v-8
सहारयष्टि	R	i-8	*सुकविद्वितयं		72
संकेतवाक्यम्	S	8	सुखप्रसुप्तानि	R	i-9
संक्रीडन्ते मणिभि	Md.	14	सुखसलिल	R	i-28
संगीतागम	G	4	सुखाः प्रदोषा	R	vi-2
संतोषेण विना	B	3	सुखोपसेव्यै	R	v-9
*संदर्शय प्रिय		75	सुगन्धिकाला	R	vi-13
संपन्नशालि	R	iii-16	सुगन्धितःश्वास	R	v-10
संप्राप्तहर्षा	R	iv-6	सुतन्त्रिगीतं	R	i-3
*संभोगभृष्ट		70	*सुतं पतन्तं		73
संयोज्यैतौ	Md.	17	सुतीक्ष्णधारा	R	ii-4
संलक्ष्यते पवन	R	iii-4	सुरतरुचिविलासाः	R (a)	12
संलक्ष्यन्ते सलिल	Md.	19	सुरतसमय	R	v-14
संलापस्त्वधुना	P	19	सुरभिमधु	R (a)	8
संवाधितं पर	R (a)	1	सुरेन्द्रचापं	R	ii-4
संसूच्यते निर्दय	R	iv-12	सुवासितं चारु	R (a)	2
संहृष्यमाण	R	iv-17	सुवासितं हर्म्य	R	i-3
*सा किं क्रिया		26	सुस्थस्थित	R	iii-16
सा तैरेव	P	20	सुहृद इव	R	v-1
सा न श्चेतसि	G	8			i-27
सा बाध्यते	St.	15	सूते केशव	G	3
साभिज्ञानप्रहित	Md.	6	सूर्येन्दुक्षिति	Ng.	5
सायं नायमुदेति	S	3	सोत्कंपानि प्रिय	Md.	3
सायं संप्रति	St.	11	सोन्मादकदम्ब	R	iv-9
सायं शशाङ्कं	St. (Add)	7	सोन्मादहंस	R	iii-1, 11
*सारंगं कति		3	*सोपानमार्गे		63
सावित्री तु	M	2	*सोऽयं चन्द्रः		46

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
सोऽयं वो	R	vi-28	*स्नाता तिष्ठति		74
सोऽस्तु प्रिय	St.	19	स्निग्धाः सख्यः	Md.	18
सौदामिनी स्फुरति	R	iii-12	*स्नेहं भृत्य		28
सौम्योदङ्	Ng.	4	स्पर्शत्पंकजं	P	10
*स्कन्दो मन्द		27	स्प्रष्टुं वाञ्छति	P	16
*स्तनभरदर		40	स्फुटकुमुद	R	iii-21
स्तनभरन्त	R (a)	3	स्फुटति पट्ट	R	i-25
स्तनभरपरि	R	v-14	स्फुरति कनक	R	i-26
स्तनं सहारं	R (a)	2	*स्मरक्रीडा		12
स्तनान्तरे मौक्तिक	R	vi-7	स्मर्तव्याकृति	P	13
स्तनेषु गौरेषु	R	vi-12	*स्मितज्योत्स्ना		44
स्तनेषु तन्वंशुक	R	i-7	स्मितदशन	R (a)	6
स्तनेषु हाराः	R	vi-6	स्वच्छानिफुल्ल	R	iii-11
स्तनैः सहारा	R	i-4	स्वदेशरागेण		60
स्तनैश्च पाण्यग्र	R	iv-12	स्वपन्ति शीतं	R	v-9
स्तब्धो विवेक	St. (Add)	4	स्वप्न प्रसीद		75
स्तोत्रं मंगल	Ng.	10	स्वल्पाहारनिबद्ध	G	2
स्त्रियश्च काञ्ची	R	ii-19	स्वस्ति श्री	M	10
स्त्रियः सकामाः	R	vi-2	स्वस्थस्थिता	R	iii-14
स्त्रियः सुदुष्टा	R	ii-7	स्वामी माकर	Ng.	7
स्त्रियो निदाघं	R	i-4	स्वामी यामुन	Ng.	2
स्त्रियोऽपराधान्	R	v-6	स्वामी वृश्चिक	Ng.	3
स्त्रियोरति	R	ii-18	स्वामी शक्ति	M	1
स्त्रीणामनंगो	R	vi-10	स्वाहा जाम्ब	M	2
स्त्रीणां विहाय	R	iii-25	स्वेदंगताः	R	iv-17
*स्त्री पुंश्च		71	स्वेदाम्भः कणिका	P	11
स्थातुं गन्तुं	B	2	स्वेदोद्गमो	R	vi-7
	S	6	हन्तेदं निरणायि	S	3
स्थानं पश्चिम	Ng.	7	हरन्ति चेतो	R	ii-19
*स्थितमतिचिर		29	*हरमूर्तिरिव		23
*स्थितौ तस्यां		44	हर्म्यं प्रयाति	R (a)	5
स्थित्वा स्थित्वा	Md.	7	हर्षान्विता	R	iv-16
स्थूलं	P	15			

INDICES

303

Pratīka	Name of work	No. of verse	Pratīka	Name of work	No. of verse
हसन्ति नोच्चै	R	iv-6	हारैः स चन्दन	R	iii-20
हसितमिव	R	ii-23	हा हन्त	B	8
		iii-23	हुतवहपरि	R	27
*हस्ताच्च्युतो		63	हुताग्निकल्पैः सवितु	R	i-16
*हंसः किं स्विद्		78	*हुताशनश्चन्दन		73
हंसश्चे णीरचित	Md.	15	हुताशनोभानु	R	v-2
हंसानुपैति	R	iii-13	हृष्टान्यपुष्ट	R	vi-25
हंसैर्जलानि	R	iii-2	हेमन्तकालः	R	iv-1
हंसैर्जिता सुललिता	R	iii-17	*हेमाम्भोरुह		77
हंसैश्च सारस	R	iii-16	हे रोहिणी	St. (Add)	11
हा धिक्	B	5	हैमं ताल		13
*हा धिक्		76	हैमी वल्ल्यपि	P	26
हारांस्तारांस्तरल	Md.	19	ह्यग्रस्थितः	St. (Add)	8

Appendices

Appendix I

BHRAMARĀṢṬAKA

Ms No. G 9291, belonging to Asiatic Society, Calcutta, is called *Bhramarāṣṭaka* and attributed to Kālidāsa. Quite different from the *Bhramarāṣṭaka*, included among the minor poetical works attributed to Kālidāsa, it is written in Nāgara script and is very corrupt. We reproduce below as much of the text as can be restored, illegible portions being indicated by dotted lines.

It will appear from the text, reproduced by us, that it has poetic touches at places. The language is simple, and there is none of the laboured artificialities of the decadent Sanskrit Kāvya. Though the imageries are generally conventional, yet real poetry shoots forth in some of the stanzas, e. g. stanza 3. The bees, depressed at the end of the month of Caitra, resort to the worthless flowers in the sticks of Castor oil plants (*eraṇḍa*); this phenomenon has been poetically represented as even meritorious people having to adopt a vile way of life in adversity. A well-conceived idea indeed !

While there is no means to ascertain the author of this little poem, nothing precludes the possibility of its emanating from the pen of the master-poet. It may be possible that the poem, written by a later poet, was fathered upon Kālidāsa. Or, it might be one of the juvenile productions of the great poet. It, however, seems improbable that Kālidāsa wrote two distinct poems bearing the same title and dealing with the same subject-matter. Since one work of this title has been included, mainly on the evidence of the majority of the Mss, among the supposedly genuine works of Kālidāsa, we relegate the present one to the Appendix.

भ्रमराष्टकम्

पानार्थिनो मधुकरा ... कर्णतालै-
 दूरीकृताः करिवरेण महान्धबुद्धया ।
 तस्यैव गण्डयुगमण्डनहानरेषा
 भृंगाः पुनर्विकचपद्मवने चरन्ति ॥ १ ॥

ये वर्धिताः करिकपोलमदेन भृंगाः
 प्रोत्फुल्लपंकजसुरभीकृतांगाः ... ।
 ते सांप्रतं प्रतिदिनं क्षपयन्ति कालं
 निम्बेषु चार्ककुसुमेष्वपि दैववशात् ॥ २ ॥

संपद्यते विधिवशात्खलु कोऽपि कालो
 यत्राभ्यन्ति गुणिनोऽपि हि नीचवृत्तिम् ।
 चैत्रावसानसमये धिरसाश्च भृंगा
 एरंडदण्डकुसुमानि समाश्रयन्ति ॥ ३ ॥

मा मालतीं म्लापय मां विहाय चुचुम्ब
 तुम्बीकुसुमं षडंग्रे ...
 लोके चतुर्भिश्चरणैः पशुः स्यात्षडंग्रि-
 युक्तः स पशुः कथं न ... ॥ ४ ॥

... ..

अहह सा सहसा विधुरे विधौ
 मधुकरी ...
 यन्नादृतस्त्वमलिना मलिनाशयेन
 ... चम्पक विषादमुरीकरोषि
 विश्वाभिरामनवनीरदभीलवेषाः
 केशाः कुशेशयदृशः कुशलीभवन्तु
 न नन्दनजन्मा मधुपः सुरतनु
 ... कुसुमे पीतमकरन्दः
 दैवादवनिमुपेतः कुटजे कुटजे समीहते वृत्तिम् ॥
 येनामोदि न केतकी दलपुरे पीतं मधु स्वेच्छया
 ... निशा शशाङ्कधवला पद्मोदरे सादरम् ।
 ... प्रवाहपुलिने गण्डस्थले दन्तिनां
 सोऽयं भृंगयुवा करीरविटपे वध्नाति मैत्रीं कुतः ॥

इति श्री कालिदासकृतं भ्रमराष्टकं समाप्तम् ॥

Appendix II

GAṄGĀṢṬAKA

This poem, called *Gaṅgāṣṭaka*¹, which is different from the text incorporated among the minor poetical works attributed to Kālidāsa, appears to be from the pen of some other writer. In the first place, the profusely alliterative style appears to be unKālidāsan; it betrays the hand of an inferior poet presumably of the age of decadence. Secondly, as we have remarked in connexion with *Maṅgalāṣṭaka*, the mention of the poet's name in the concluding stanza is contrary to the practice of the great poet whose sense of modesty prevents him from giving any inkling of his authorship in any of his undisputed poems and dramas.

1. MS. No. R 7064, belonging to Govt. Oriental MSS. Library, Madras. The text, reproduced here, is as it is in a transcript received from the above Library.

गङ्गाष्टकम्

नमस्तेऽस्तु गङ्गे त्वदङ्गप्रसङ्गात् भुजङ्गास्तुरङ्गाः कुरङ्गाः स्रवङ्गाः ।
 अनङ्गारिरङ्गाः सगङ्गाश्शिवाप्ताः भुजङ्गाधिपाङ्गीकृताङ्गा भवन्ति ॥१॥
 नमो जह्नुकन्ये नमो त्वदन्यैर्निसर्गेन्दुचिह्नादिमिलोकभर्तुः ।
 अतोऽहं नतोऽहं सतो गौरतोये वसिष्ठादिभिर्गीयमानाभिधेये ॥२॥
 त्वदुन्मज्जनात्सज्जनो दुर्जनो वा विमानैस्समानैस्समानैर्हि मानैः ।
 समायाति तस्मिन्पुरारातिलोके पुरद्वारसमृद्धदिक्पाललोके ॥३॥
 स्वरावासदम्भोकिदम्भोऽपिरम्भा परीरम्भसम्भावना धीरचेताः ।
 समाकाङ्क्षते त्वत्तटे वृक्षवाटी कुटीरे वसन्नेतुमायुर्दिनानि ॥४॥
 त्रिलोकस्य भर्तुर्जटाजूटबन्धास्ससीमान्तभागे प्रभास्वत्स्खलन्तः ।
 आभवान्या रुषा प्रौढसापत्नभावात् करेणाहतास्वत्तरङ्गा जयन्ति ॥५॥
 जलोन्मज्जनैरनवतोद्धानकुम्भस्फुरत्प्रस्थलत्सान्द्रसिन्धूररागे ।
 क्वचित् पद्मिनीरेणु भङ्गे प्रसङ्गे मनःखेलतां जह्नुकन्यातरङ्गे ॥६॥
 भवत्तीरवानीरवातोत्थधूली लवस्पर्शतस्तत्क्षणं क्षीणपापः ।
 मनोयं जगत्पावने त्वत्प्रसादात् पदे पौरुहूते विधत्तेव हेलाम् ॥७॥
 त्रिसन्ध्यं नमस्तेखकोटीरनाना विधानेकरत्नाङ्गबिम्बप्रभाभिः ।
 स्फुरत्पादपोठे हठेनाष्टमूर्तर्जटाजूटवासे नता स्मः पदन्ते ॥८॥
 इदं यः पठेदष्टकं जह्नुपुत्र्यास्त्रिकालं कृतं कालिदासेन रम्यम् ।
 समायास्यतीन्द्रादिभिर्गीयमानं पदं कैशवं शैशवं नो लभेत्सः ॥९॥

Appendix III***AMBĀ-NAVARATNA-MĀLIKĀ-STOTRA***

Ms. No. 66148, in Telugu script, belonging to Adyar Library, Madras, is attributed, in the colophon, to Kālidāsa. The text, however, appears, with certain variations, to be the same as the *Ambāṣṭaka*, printed in the *Kāvya-mālā*, Gucchaka ii (p. p. 154–157), and ascribed to Śaṅkarācārya.

INDEX

Asterisk indicates footnote

BOOKS, JOURNALS And HYMNS

ABORI	19*, 28*	Bṛhatstotra-muktāhāra	31*,
Abhijñānaśakuntala	4, 127*		57, 61
Acyutalīlodaya	16	Bṛhatstotra-ratnākara	21
Āgamatattvavilāsa	202	Buddhacarita	38*
A History of South India	28*	Buddhivinoda	17
Akṣarmālikā-stotra	21*	Caṇḍikādaṇḍaka-stotra	201
Āmāder Jyotiṣ O		Candrāloka	200
Jyotiṣī	206*, 207*	Carcāstava	21
Amarakośa	8*	Cātakāṣṭaka	24, 147
Amarakośodghāṭana	8*	Catalogus	
Amaruśataka	43, 118	Catalogorum	22, 42*
Ambāṣṭaka	22	Census of Indic	
Ambāstava	21	Manuscripts	33*, 65
Ānandalahari	202	Chandovarnana	200
Andhra Patrikā	212*	Cidgagana (-Candrikā)	
Annals of Oriental			22*, 201, 202, 203
Research	48*	C. K. Raja Comm. Vol.	16*
Aucityavicāracarcā	27*	Contribution of Kerala	
Ayyābhāṇa	42*	to Skt. Lit.	13*, 15*
Bharatacarita	20	Dahamuhavaha	19
Bhāratīya Jyotiśāśāstra	206*	Das. Cat. of Skt. MSS.	
Bhāsurānandanātha	202	in Adyar Lib.	214*
Bhojaprabandha	27*, 29, 55,	Des. Cat. of MSS. in	
	125, 126	Mithilā	17*, 208*
Bhramarāṣṭaka	23, 49, 40, 146	Des. Cat. of Skt. MSS.	
Bhuvaneṣvarīstotra	203	in the Sarasvatī	
Bikaner Catalogue	42	Mahal Library	214*

Des. Cat. of Skt. MSS. in Govt. Oriental MSS.		Jour. of Oriental Institute	209*
Library, Madras	32*	JRAS	14*, 38*, 39*
Devīcaritodaya	16	Jyotirvidābharaṇa	7*, 39,
Devīṣaṭka	68*		205, 206
Devyaṣṭaka	21	Kadambakula	28
Dhārākālpa	200	Kālidāsa et 'd' Art Poeti-	
Dhvanyāloka	7, 45*	que de l' Inde	27, 45*, 126
Durghaṭakāvya	4	Kālidāsagadya	207
Duṣkaramālā	4	Kālidāsa Lexicon	127
Dvātriṃśat-puttalikā	204	Kālidāsanighaṇṭu	200, 215*
Granthāvalī	109	Kālidāser Granthāvalī	34*,
Gaṅgāṣṭaka	53, 148		41*, 42*, 69, 75, 111, 204*
Gaṅgāstava	24	Kālikātantra	68*
Ghaṭakarpara-		Kalyāṇastava	22
kāvya	5, 6, 7, 8, 9	Kalyāṇavṛṣṭistava	22
Ghaṭakarpara-vivṛti	7, 9	Karṇāṭavarṇana	10, 29*
Ghaṭastava	21	Kaṭapāyā	200
GSAI	17*	Kavīndravacana-	
Gujarat Report (4)	4*	samuccaya	27, 125, 126
Hurṣacarita	20*	Kāvyaḍarśa	20*
Hiraṇyanābha-campū	200	Kāvyaḱālāpa	4*, 5*, 6*,
Hist. of Tirhut	208*		24*, 42*, 55, 104, 111
Hist. of Skt. Poetics	42*	Kāvyaṁālā (Series)	15*, 21,
Hist. of Class. Skt.			27, 68*
Lit.	42*, 211*, 213*	Kāvyaṁīmāṁsā	26
History and Culture of		Kāvyanāṭakālaṁkāra	200
the Indian People	28*	Kāvyaṁprakāśa	130*, 199
History of Skt.		Kāvyaṁprakāśārtha-nirṇaya	
Lit.	38, 204*, 206*	Kāvya-rākṣasa (Another	
IHQ	17*, 19*	name of Rākṣasa-kāvya)	17
Indian Culture	206*	Kāvyaṁsaṁgraha	4
Indische Gedichte	37*	Kāvyaṁsaṁgraha	6*, 10*, 41*,
Jānkīharāṇa	47	(Haeberlin)	42*, 51*, 109,
Jātakacandrikā	204, 205		111
JBRAS	14*	Kāvyaṁsaṁgraha	
Jinaratnakośa	208*	(Jīvananda	6, 17, 42*, 111
Jour. of Indian History	17*	or J. Vidyāsāgara)	
Jour. of Mythic Soc.	19*		

Kāvyaśaṃgraha	5*, 55*	Navaratnamālā	15, 33
(Haberlin, Jīvānanda)		New Catalogus	29*
Kramastotra	22	Catalogorum	207*, 215*
Kramastotrapañcikā	22	NGGW	38*
Kramastuti	202, 203	Nītisāra	6
Krāntisāmya-sādhana-		Notices of Skt. MSS.	216
sūtra	206	Padacandrikā	8
Krīḍācandra	27*	Padāvalī of Meghasandēśa	
Kṛṣṇalīlā-kāvya	10	and Kuntaleśvara-dautya	28*
Kumārasambhava	4, 23, 37,	Pañcastavī	21
	41, 42, 44, 45,	Pañcadaśīstotra	22
	46, 47, 121, 206, 210	Paṇḍitārādhyacarita	207*
Kunteśvara (or Kuntale-		(Maithilā) Pañjī	208
śvara) dautya	21, 25, 27, 28	Parāśarahorā	204
Laghustava	22	Pārśvābhyudaya	47
Lakṣmīstava	22	Pārthakathā	15
Lalitāsahasranāma	202	Phaladīpikā	205
Lambodaraprahasana	200	Piṅgala-chandaḥ-sūtra	211*
L'Art Poétique de l'Inde	38*	Poona Orientalist	48*, 206*
Locana	7	Prabhāvākacarita	26
Madras Triennial		Pradyumnābhyudaya	15*
Catalogue	208	Prahasana-nāṭaka	208
Mahāpadya	10, 150	Prayukta-padamañjarī	199
Mālavikāgnimitra	7, 203, 210	Proc. of 10th. A.I.O. Conf.	16*
Maṅgalāṣṭaka	23, 31, 32,	Proc. of 5th. Oriental Conf.	45*
	57, 145	Puṣpabāṇavilāsa	34, 69, 153
Mātrkāmalāstava	21	Qly. Jour. of Mythic Soc.	15*,
Meghadūta	5, 6, 23, 44, 47,		21*, 27*, 28*
	156, 186, 206, 210	Raghuvamśa	4, 7, 31, 44, 46*,
Mirashi Fel. Vol.	7*		48, 135*, 206, 210
Nalodaya	4, 10, 13, 14, 15,	Rahasyabodha	200
	16, 17, 18	Rājatarāṅgī	203
Nānārthaśabdaratna	215	Rākṣaśkāvyā	4, 14, 17, 18, 19
Nānārthaśabda-ratnaśośa	215*	Rāmasetu	4
Nārada-siddhānta-		Rāmasetupradīpa	19
vyākhyā	200	Rāmāyaṇa	19, 200
Navagrahamāṅgalāṣṭaka	32,	Ratnaśośa	216
	233	Rāvaṇavaha	19
Navagrahastotra	33, 145	Reports (Peterson)	14

Report (Hultzschn)	200, 209*	Subhāṣitāvalī	39, 43, 126, 199
R̥tusamphāra	37, 38, 39, 42*, 157	Subodhinī	10*
Rudrayāmala	22	Śuddhicandrikā	
Saduktikarṇāmṛta	19, 43, 125, 127	Śuddhicandrikā- vyākhyā	210*
Sāhityadarpaṇa	42*	Svaraśāstrasāra	200
Sahṛdaya (Skt. Jour., Madras)	46*	Śyāmalādaṇḍaka	201, 211
Sakalajanānī-stava	21	Tantra	202
Śakuntalā	210	Tantrāloka	202
Sāṃkhyakārikā	199	Tantrasāra	202, 203
Sanskrit Lesebuch	17*	Taralā	215
Śāntisāra	200	The Classical Age	28*
Sarasvatī-kaṇṭhābharaṇa	26	Tibetan Tripiṭaka	57
Śārṅgadharapaddhati	19, 126*	Tripuradahana	15, 16*
Satyatapah-kathodaya	16	Uṇādisūtra	47
Saubhāgyabhāskara	202	Uttarakālāmṛta	213
Saubhāgyabodhinī	202	Vaidyamanoramā	213
Śaurikathodaya	16	Varamaṅgalāṣṭaka	38, 57
Setubandha	4, 19, 21, 28	Verhandl. D. V. Orient Kongress	45*
Simphāsana-dvātriṃśikā (or-dvātriṃśat-puttalikā- vārtā or-putrikāvārtā)	204	Viddhaśālābhāṅjikā	134*
Śivodaya	16	Vidvadvinodakāvya	17
Śṛṅgāraprakāśa	19*, 25*, 26	Vidvajjanābhiraṃa	19*
Śṛṅgārarasāṣṭaka	41, 49*	Vikramacarita	204
Śṛṅgāratilaka	42, 43, 119, 180, 183	Vikrama Volume	8, 9
Śṛṅgāratilaka-campū	42	Vikramorvaśīya	138*, 144*, 210
Śrutabodha	208	Viśadā	4*
Stotra-saṃgraha	21	Vṛndāvana-yamaka	4
Studies in Indian Literary History	17*	Vṛttaratnāvalī	213
Subhāṣitaratnakoṣa	43, 116*, 125	Yamaka-kāvya	16*
		Yudhiṣṭhira-vijaya	15
		Yudhiṣṭhiravijayodaya	16
		ZDMG	14*, 27*, 38*, 45*, 125*

PERSONS

Abhinavagupta	5,7,9,202,203	De and Dasgupta	204*
Akbar	19	Devīputra Kālidāsa	203
Ānandavardhana	7	Devabodha	26
Aruṇagiri	45	Devakara	9
Aufrecht	22, 27, 42*, 47, 125, 137*	Dikshit, S. B.	206*
avadhānasarasvatī	214	Durgaya	4*
Avināśī svāmin	42	Dursch, G. M.	5*
Ayyangar, S. K.	19*, 28*	Dvivedi	206
Ayyar, A. S. R.	14, 15, 16	Gāgābhaṭṭa	42
Ballāla	125	Gawronski, A.	38*
Bāṇa	126	Ghaṭakarpara	4, 6, 7*, 8
Banerji, S.	17*	Gildemeister	42*
Balvaṇa	10	Gode, P. K.	17*
Basak, R. G.	19*	Gokhale, V. V.	31*
Belloni-Filippi	17*	Goldschmidt, S.	19*
Benary, F.	10*	Govardhana	8*
Bhagīratha	28	Govindacandra	210
Bhandarkar, R. G.	14	Govindāśrama	202
Bhārataguru	15	Gray	125*
Bhāskararāya	202	Harichand	27
Bhattacharya, S. P.	45*	Harṣavikramāditya	203
Bhavabhūti	126, 127, 131*	Heras, H.	28
Bhoja	19*, 26, 27, 29, 30, 31, 127, 206, 212, 215*	Hillebrandt	38*
Bohlen, P. Von	37*	Hoefer, A.	17*, 18*, 37*
Bühler	4*	Hultzsch	200, 209*
Candragupta	20, 28	Indraśiva	43
Chaudhuri, J. B.	5*, 9*	Īśvarakṛṣṇa	199
Dāmodarasena	28	Jacobi	45*
Daṇḍin	20*	Jayaswal, K. P.	17*, 208*
De, S. K.	17*, 19*, 38*, 30*, 42*, 47*	Jinasena	47
		Johnston, E. H.	38*
		Jones, W.	37*
		Kaivalyāśrama	202
		Kākutsthavarman	28

Kālidāsa	3, 6, 8, 9, 13, 16, 18, 20, 21, 22, 23, -5, 27, 28, 29, 30, 32, 33, 36, 38, 39, 42*, 43, 44, 46, 48, 125, 126, 127, 129, 131, 132, 135*, 136*, 139*, 142*, 143*, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 212, 213, 214, 215, 216	Lakṣmīnārāyaṇa, V.	48
		Madana	10
		Māgha	126
		Mahāpadya	29
		Mātr̥gupta	203
		Mahes'vara	
		Nyāyālaṃkāra	130*, 144*
		Mallinātha	13, 39, 45
		Mammaṭa	199
		Mānāṅka	4, 28
		Maṇirāma	37*
		Mankad, D. R.	17*
		Mehendale, G. M.	31*, 57
		Mirashi	28
		Mitra	210
		Moracs, G. M. :	28
		Nandargikar; G. R.	30*
		Narasimha	32
		Niculakavi Yogicandra	215*
		Nīlakaṇṭha	15
		Novel, J.	38*
		Pansikar, W. L.	37*
		Parab, K. P.	17*
		Parames'vara	15
		Pārs'vanātha	47*
		Pārthasārathi, R. K.	207*
		Peterson	14
		Pischel	14
		Poleman	33*, 65
		Prabhāvatī-gupta	28
		Prājñākara	10*
		Pravaraśena	19, 20, 21, 28
		Pr̥thvipālasimha	17*
		Pr̥thvīdharācārya	203
		Purāntaka	212
		Raghavan, V.	7*, 19, 25
		Rāghavānanda	22
		Raghunātha	202
		Rājā, C. K.	48
Kālidāsa Cayanin	210		
Kālidāsa Mīśra	17		
Kālidāsanandin	127, 133*		
Kālidāsa Sārvabhauma			
Bhaṭṭācārya	34, 36		
Kamalakar, B.	34*		
Kanjilal, D. K.	209*		
Katre, S. L.	8		
Kaul, J. M.	5*		
Keith	38*, 43, 206		
Keśavāditya	16		
Keśavārka	206		
Kielhorn	38*		
Kreyenborg, H.	37*		
Kṛṣṇa	20		
Krishnamachariar, M.	42*, 211*, 213*		
Krishnamacharya, R. V.	46		
Kṛṣṇānanda	202		
Kṣemaṅkara	204		
Kṣemendra	26, 27, 28, 29		
Kṣīrasvāmin	8		
Kulas'ekhara	15		
Kumāradāsa	38*, 47		
Kuppusvami Sastri, T. S.	212		
Laghubhaṭṭāraka	22		
Lakṣmīdhara	210		

PERSONS

315

Rājā, K. K.	16*	Somanātha, P.	207*
Rājā, V. R.	16*	Śrīdharadāsa	43, 125
Rājas'ekhara	26, 29, 134*	S'rīharṣa	10
Rāma	15, 32	Śrīpāla	26
Rāmadāsa	19, 20	Śukla, J.	10*
Rāmānuja Muni	28*	Thomas	27
Rāmarṣi	14	Thomas, F. N.	126
Rāma S'armā	16	Tripiṭaka	32
Ravibhū	15	Ujjvaladatta	47
Ravibhū-vāsudeva	16	Vaidyanātha	8*
Ravideva	14, 16, 18	Vallabhadeva	39, 43, 126, 199
Ravitanubhū	15	Varāhamihīra	206
Ravivarman Kulas'ekhara	15*	Vararuci	201
Rāya Yogeśa	206*, 207	Vāsudeva	14, 15, 16
Rāyamukuta	8	Vatsabhṭṭi	39
Rudra (bhaṭṭa)	42, 116*	Velankar	208*
Rudrasena	28	Veṅkaṭa	34*
Śambhunātha	202, 203	Veṅkaṭa Rāma S'armā	15, 16
S'aṃkara (-ācārya)	21, 22, 29	Veṅkaṭes'a	214
Samudragupta	5*	Veṅkaṭes'vara	200, 205, 208
Śāntisūri	8*	Vidyākara	43, 125
Sarasvatī, R.	27*	Vidyāsāgara, J.	34*, 42*, 69
Śarmā, K. M. K.	206*	Vidyāsāgara, K.	109
Sastri, H.	38*, 45*, 126	Vikramāditya	6, 7*, 20, 21, 27, 28, 29, 130*, 204, 205, 213
Sastri, K. A. N.	28*	Vikramāṅka	206
Sastri, V. S.	31*	Vīś'vanātha	42*
Śatānanda	43	Weber	45*
Scharpè, d.	127	Yajñanārāyaṇa	205
Siddhanātha	22, 203	Yates, W.	10*
Siddharāja	26	Zachariae, Th.	15*
Simhasvāmin	4*		
Singh, S. N.	208*		

MISCELLANEOUS

Adyar Library	23, 57	Mandasor Inscription	39
Allahabad Pillar	5*	Navaratna	206
Anahillapaṭṭana	26	Nine Jewels	7*
Asiatic Soc.	23, 24, 53, 57, 69, 109, 111, 210*	Prasthāna (a type of drama)	42*
Bhāu Dāji	21	Samasyāpūraṇa	47*, 129*, 130*, 131*, 132*, 135*, 136*, 138*, 139*, 142*
BORI Cat. of Skt. MSS.	16*		
Calcutta University	25		
Govt. Oriental MSS.			
Lib.	65, 69, 210* 217	Sarasvatī, R.	21
Hariṣeṇa's Pras'asti	5*	Setu	21
Karapara	5*	Trailokyamohana-kavaca	22
Krathakaisika	31	Trika	202, 203
Kuntala	21, 27, 18, 29	Uni. of Pennsylvania	65
Mahārāṣṭra	32	Yamaka	6, 7, 13, 15

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ERRATA

Page	For	Read
8, f. n. 1	Rājamukuṭa	Rāyamukuṭa
16, 10th. line from bottom	Devnāgarī	Devanāgarī
197, f. n.	mean	means
205, para 1, 3rd. line from bottom	Secondary	Secondly
206, para 4, 1st. line	Krauti	Krānti
211, f. n. 1	Sūtia	Sūtra
214, last line but one	nem	nom

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